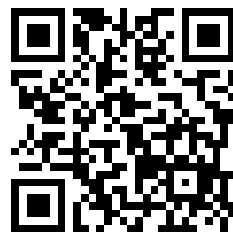

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LOAN CHARACTERS IN PRE-HAN TEXTS III

BY

BERNHARD KARLGREN

This paper is a sequel to the article
Loan Characters in Pre-Han texts II,
BMFEA 36, 1964.

1025. *m a* (*mā a*) 'horse' Kt for *m o* (*māk b*) but not in its ordinary sense 'quiet, still' but serving for a *māk* 'dust' says Wen Yi-to on Chuang: Siao yao yu phr. c.: "the dust in the fields and the dust [at home]". This because he believes that in the phr. *s h a - m o d.* (also written *e.*) 'desert', used in Han time, the *māk* would mean 'dust'; but here it may just as well mean 'stillness', i.e. absence of life and motion. (A phr. in the Kiu sī of Wang Yi's: f., adduced by Wen, is much too late to corroborate his guess; and, moreover, it simply means: "the dust is desert-like"). — Reject. The ancient comm. (Kuo Siang, Sī-ma Piao) agree that *y e m a* "the horses of the fields" is a name for the *g.* ("moving breaths"), the movements of breezes in the open fields, a very attractive metaphor. Ts'ien Tien proposes instead that *mā a.* is Kt for *m o* (*mwā h*) 'dust'; this word, however, is earliest known from a poem by Liu Hiang (Ch'u: Kiu t'an), and the Kt is phonetically unconvincing.

1026. *m a i* (*mwā a*) 'to go' Kt for *p' e i* (*p'wād b*) 'to dislike' says Yü Yüe on Ode 229 phr. c.; this because Mao Heng here defines *a.* as = *d.* 'to dislike', and the Han version instead of *c.* had *e.* Similarly in Ode 224 phr. f.: "Afterwards I shall be disfavoured". — The meaning in both cases is certain, but *mwā* Kt for *p'wād* is phonetically unconvincing. — Mao and Han represent different text traditions. Lu Tê-ming still reads *a.* here in its ordinary way, and *mwā* 'to go' is Kt for a homophonous *mwā* 'to dislike'. This may possibly be cognate to *p'wād*. See Gloss 726.

1027. *m a n* (*mwān a*) 'plain silk; plain, unadorned' Kt for *w a n* (*mīwān b*) in the sense of *w a n w u c.* 'the martial pantomime dance' says Yü Yüe on Chouli: K'ing shī phr. d.: "he teaches the [playing on] the bells and musical stones of the martial-pantomime music and of the banquet music". Tu Tsī-ch'un takes *a.* as Kt for *m a n* (*man e*) 'negligent, careless', which is obviously so unacceptable that Cheng Hsüan instead says *a.* means *f.* 'mixed tunes joined into a whole': "He teaches the [playing on] the bells and musical stones of (joined-tunes' music =) polyphonic music and the banquet music". — Huang Yi-chou has endeavoured to save Cheng's curious definition by saying that *m a n a.*, which with Shuowen

means g. 'silk fabric that is unpatterned, unadorned' (we have it as 'unadorned' said of a chariot in Kyü: Tsin yü 5; as "plain, unadorned silk" in Kuan: Pa hing) must here mean just the opposite: 'patterned' hence 'mixed' (tunes). This has been too strong for Sun Yi-jang, who says that *m a n y ü e* is more unrefined music, as opposed to the h. 'refined and correct' music. All this is pure scholasticism. Yü Yüe's idea seems far superior. There is, however, a sentence in Li: Yüe ki which should be studied in this context: i. Here, obviously, a. cannot stand for b. Cheng Hsüan here again says: "If you do not learn j. mixingly to handle", by which he probably means: "keep together the mixed [tunes]". Ch'en Hao avoids the difficulty altogether. — Wang Fu-chi again takes a. as Kt for *m a n e.*, here in the sense of 'to draw out, prolong': "If you cannot handle the (prolongings:) cadences", which is very convincing. Thus the *m a n a.* in d. and in i. have nothing to do with each other: Yü Yüe is preferable in d., Wang Fu-chi in i.

1028. *m a n* (*mwán* a) 'plain silk, plain, unadorned' Kt for *m a n* (*mwán* b) 'forgetful' says Ma Sü-lun on Chuang: Ts'i wu lun phr. c. "forgetfulness" and phr. d. "The great fear that causes forgetfulness". — b. is a dictionary word (Shuowen) with no texts. The meaning of *m a n a.* in these phrases has been subject to many theories: c. = "relaxation" and d. = "apathy" etc. But the word recurs in an unambiguous context in Chuang: Lie Yü-k'ou phr. e. "There are those who are [apparently] firm but [really] diffident (timid, hesitant)". The same is clear in Ta Tai li: Wen Wang kuan jen phr. f.: "Sincerity is bright and firm, dissimulation (falsity) is hesitant (uncertain) and disorderly". This should be applied to the other Chuang phrases: c. = "hesitancy"; d. = "The great fear that causes timidity".

1029. *m a n* (*mwán* a) 'to deceive; reckless' Kt for *h u a n* (*χwán* b) 'to disperse' says Ma Sü-lun on Chuang: T'ien tao phr. c.: "It is too (scattered:) incoherent". — Reject. Lu Tê-ming reads a. in its ordinary way but records that Kuo Siang read it *m a n*, k'ü sheng, which probably shows that Kuo took it to stand for *m a n* (*man*, k'ü sheng d.) 'slow': "It is too slow", which could suit the context. Confucius had held a lengthy lecture, and Lao-tsi says: "It is too slow, I wish to hear the substance in brief". But Lu Ch'ang-keng proposes that a. stands for *m a n* (*mwán* e) 'to flow out, unbounded, reckless': "It is too voluminous". This is certainly best.

1030. *m a n* (*mwán* a) 'shoe sole' Kt for *m e n*, *m a n* (*mwén*, *mwán* b) 'grieved, depressed' says Kao Yu (Chu Tsün-sheng adds that it is the same word as *m e n* [*mwén* c] 'depressed, sad') on Lü: Chung ki phr. d.: "If the stomach is [too] full, it will be greatly uncomfortable". — Plausible.

It seems likely (with Ma Sü-lun) that *m a n*, *m e n* (*mwán*, *mwén* e) 'confused, bewildered', which occurs in Chuang: Ta tsung shi, in Lü: Shen fen, in Hanfei: Chung hiao, in Yi Chou shu: Siao ming wu, again is the same word: 'mentally depressed, not in full thinking power, dulled'.

1031. *m a n* (*mwán* a) 'to shut the eyes; deluded' (ex. in Sün) Kt for *m e n* (*mwén* b), here meaning 'absent-minded, unconscious, blank' says one early comm., ap. Lu Tê-ming, since he reads a. *mwén*, p'ing sheng, on Chuang: T'ien ti phr. c.: "Tsi Kung looked blank and was ashamed". This because in Chuang: Tê ch'ung

fu we find phr. d., where Lu Tê-ming reads b. *mwən*, p'ing sheng, saying that Li Yi defined it as = e. 'unaware, unconscious'. "He looked blank and then he agreed". — There is full confusion in regard to both these passages. On a. in c. Lu records a whole series of divergent readings: *mwán*, *mwán*, *mwən*, even *t'ian* (!) and several very aberrant variant characters; and likewise several interpretations (*inter alia* 'ashamed'). On d. Ts'uei Chuan says it means 'after a while' (differing from Li above). — In par. 1030 we had the word *mən* (*mwən* f, b) 'depressed', but also 'bewildered', there in shang sheng and k'ü sheng. Here we have b. *mwən*, p'ing sheng, and a. possibly Kt for the latter, by some defined as = '(mentally dulled:) absent-minded, blank'. It is but natural to consider them all as variant aspects of one word-stem, and these last readings and interpretations seem preferable to the motley attempts recorded above.

1032. *māng* (*mǎng* a, b) 'great' often stated to be Kt for *mēng* (*mung* c, d, e) — refuted in Gloss 1197. Inversely, c. is sometimes said to be Kt for a. — refuted in Gloss 105.

1033. *māng*, *wāng* (*mwāng*, *mīwāng* a) 'beard of grain' Kt for *mēng* (*mwēng* b) 'obscure' (Shuowen = c) says Ma Sü-lun on Chuang: Ts'i wu lun phr. d.: (Is the life of man) "really so darkened (obscure)?" b. in the sense of 'darkened:) simple-minded' occurs in Kuan: Wu fu. The same word is also written e. and Ma Sü-lun says a. stands for this e. in Chuang: Tao Chī phr. f. — In f. Chu Tsün-sheng says a. is Kt for *mēng* (*mǎng* g) 'blind' (within the same Hs series), and when it has the meaning 'darkened, obscured, ignorant, simple-minded', this would then likewise be a Kt for g. 'blind' in an extended sense. This is very tempting. Lu Tê-ming, however, still reads a. *mwāng* in both places; it is difficult to see for what word Lu thought a. was Kt (possibly *māng* [*mwāng* h] 'weed, jungle' in the sense of 'overgrown with weeds: covered, obscured?').

Again, on Chuang: T'ien ti phr. i. Ma Sü-lun says *māng* (*mwāng* j) is Kt for b. (Lu Tê-ming registers a variant a. inst. of j.): "I am (darkened:) bewildered by the Master's words". But here, again, Lu Tê-ming reads j. *mwāng*. Ch'eng Sün-ying

1025a. 馬 b 漢 c 野馬也塵埃也 d 沙漠 e 幕 f 塵漠漠兮 g 游氣 h 塵
1026a. 適 b 怖 c 視我適適 d 不說 e 視我怖怖 f 後予適焉 1027a. 縵
b 萬 c 萬舞 d 教縵樂燕樂之鍾磬 e 慢 f 雜聲之和樂 g 縵無文者
h 雅正 i 不學操縵 j 雜弄 k 引 1028a. 縵 b 滿 c 縵者 d 大恐縵縵
e 有堅而縵 f 質色皓然固...偽色縵然亂 1029a. 謾 b 渙 c 大謾 d
慢 e 漫 1030a. 鞞 b 適 c 悶 d 冒充則大鞞 e 悅 1031a. 瞞 b 悶 c 子
貢瞞然慙 d 悶然而後應 e 無覺 f 適 1032a. 蒙 b 龐 c 蒙 d 蒙 e 蒙
1033a. 芒 b 夢 c 不明 d 固若是芒乎 e 瞢 f 目芒然不見 g 盲 h 莽 i
茫若於夫子之所言 j 茫 k 忙 1034a. 莽 b 妄 c 鹵莽 1035a. 第 b 旄

says it means 'seeing nothing': "I am (blinded:) confused by the Master's words". Yet Tsi-yün defines j. as = 'quick, impetuous' and the K'anghi editors apply this to our phr. i.: "I am eager for the Master's words". It is then but a variant of *m a n g* (*mwang* k) 'hasty, flurried, to hurry' which is already known in Lie-tsi and very common to this day. The context rather favours this interpretation. 1034. *m a n g* (*mwang* a) 'weeds, jungle' Kt for *w a n g* (*mīwang* b) 'lawless, reckless' says Ma Sü-lun on Chuang: Tsê yang phr. c. — Reject. All ancient tradition has it that a. is read *mwang*, being an extension: 'incult, coarse'.

1035. *m a o* (*mōg* a) 'a kind of white grass' Kt for *m a o* (*mog* b) 'pennon of oxtail' says Wang Yin-chī on Kungyang: Süan 12 phr. c.: "a flag with oxtail pennon". — This follows Sin sü 4, which quotes d. (but Si-ma Ts'ien quotes c). Ho Hiu, on the contrary, maintains that the 'white-grass pennon' c. was used in sacrifices in the ancestral temple, whereas the Wu king yi yi says that the 'white grass' a. could be braided by the shī noblemen into *s h e n - c h u* 'spirit-tablets'. Ch'en Li therefore rejects Wang's Kt speculation. — The early texts have no binome d. 1036. *m a o* (*mlōg* a) 'water-mallows (Brassenia)' Kt for *m a o* (*mōg* b) 'a kind of white grass'. In Mo: K'i chī phr. c.: "There are heaped straw and white grass" (orthodox version) another version has a. instead of b.

Again, on Chouli: Hai jen phr. d.: "marinade of water-mallows" Cheng Ta-fu says a. is Kt for b. This was rightly rejected by Cheng Hüan. — The white grass was certainly no food stuff.

1037. *m a o* (*mlug* a) 'to barter' Kt for *m a o*, *m o* (*mog*, *mōk* b) 'dull-sighted' (ex. of this latter in Meng) says Chu Tsün-sheng on Li: T'an Kung phr. c.: (The starving man) "dim-sighted came forward", Cheng Hüan's comm. being d. — It would then seem better to say, with Sü Hao, that a. is Kt for *m o u*, *m o* (*müg*, *mūk* e) 'troubled eye-sight' (ex. of this in Chuang). The ancient tradition was different: both Sü Miao and Lu Tê-ming read a. Anc. *mīzu* which, with a view to the undeniable Arch. *ml-* of this Hs series, should derive from an Arch. *mlōg*; this was registered in GSR. — It is uncertain, however, whether Cheng Hüan's definition is not, as often, an arbitrary guess. In Shu, the word *m o u* (*mug* f) 'to make an effort, to exert oneself' (common) serves as Kt for our *mlug* a., and it seems plausible that here, *vice versa*, a. is Kt for f.: the starving man dragged himself forward and c.: "with an effort came forward".

1038. *m a o* (*mōg* a) 'to look down, to look at; covetous; to cover' etc. stands for b. which should not, as generally maintained, be read *h ü* (*χīuk*) 'to exert oneself' but *m o u* (*mug*), being a Kt for *m o u* (*mug* c) 'to exert oneself' says Wang Yin-chī on Shu: K'ang kao phr. d.: "He made a great exertion", and in three more Shu phrases (in Kün Shī and Ku ming). — Refuted in Gloss 1624. d. = "They relied on him, and *m a o* it was seen and *w ê n* heard by God on High". For a detailed analysis of these much-discussed passages see that Gloss.

In one of them (Kün Shī) phr. e. Wang K'ai-yün proposes that *mōg* a. is Kt for *m i a o* (*miog* f) 'very small, minute': "Wen Wang could discern the (minute:) essentials". — Very strained. e. = "Wen Wang looked at them".

1039. *m a o* (*mōg* a) 'appearance, form' is Kt for *m i a o* (*mīog* b) 'silk-fine,

hair-fine' in Shu: Lü hing phr. c.: "You should (hair-finely:) minutely make investigation", since Hū Shen's text had d., see Gloss 2060. Pseudo-K'ung and Ts'ai Ch'en took a. in its ordinary sense: "In the faces (of the litigants) you should examine", considering Hū's b. as Kt for a. Wu K'ai-sheng (Shang shu hou ki) points out that a. may be simply a short-form for *m i a o* (*m̃iəg e*) 'small'.

1040. *m e i* (*mwəd a*) 'dark, obscured' Kt for *k o* (*kāt b*) 'to cut' says Ho Yi-hang on Kung-yang: Siang 27 phr. c.: "The cut-up pheasant — look at it!" (the cut-up sacrificial pheasant at a covenant ceremony). This because Ho Hiu defines a. by b. This Kt being plainly impossible, Chu Tsün-sheng says a. is Kt for *l i* (*liəg d*) 'to cleave' (a word unknown in pre-Han texts), which is just as bad, and it is no better if we follow Chu when he thinks that d. is id. with *l i* (*liər e*) 'pear', which is Sün: Wu fu is Kt for a. *liər* 'to cut'. — Our a. in Kung-yang phr. c. is a problem child. Lu Tê-ming says that a. anciently "had the sound f. *m̃iwən* 'to cut', but that it was also read like g. *m̃iwəd* and also read like h. *miat*. Ch'en Li tries to improve on this by assuming that Lu's gloss has been corrupted, and that g. should be *mwāt* i., serving for a *mwāt* j. 'to rub', hence 'to damage'. This is all very arbitrary. Lu was evidently quite at a loss. Rather than a *mwəd a*. Kt for *m̃iwən* f. one could say that *mwəd a*. was Kt for *m o* (*mwət k*) 'to destroy'; cf. par. 1043 below.

1041. *m e i* (*mwəd a*) 'dark, obscured' Kt for *m a n* (*mwán b*) 'forgetful, mentally dull' says Ma Sü-lun on Chuang: T'ien Tsī Fang phr. c., and a. would, at the same time, be equal to *mwən* d. — Reject. See paragraphs 1030 and 1031 above. a. has its ordinary reading. c. = "The good man was (observed = blinded:) bewildered and did not answer"; 'observed' in this sense is very common.

1042. *m e i* (*mwəd a*) 'dark, obscured' Kt for *m o* (*mwət b*) says Wang K'ai-yün on Shu: Ts'in shī phr. c., but not in its ordinary sense but meaning d.: "Energetically I ponder it". (Possibly Wang has thought of *w u* /*m̃iwət e*.) which can have that meaning, see Gloss 95). — Refuted in Gloss 2111. c. = "Very (observed:) bewildered I ponder it".

1043. *m e i* (*mwəd a*) 'dark, obscured' Kt for *m a o* (*mōg b*) 'covetous' says Chu Tsün-sheng on Tso: Siang 26 phr. c.: "The king of Ch'u is (covetous:) eager to come here"; this because Tu Yü defines a. as = d. — Reject. If *mwəd a*. is a Kt, it is not for a *mōg* but for *m o* (*mwət e*), which can have that sense as an extension of meaning; c.: "He (exhausts himself for:) gives himself up entirely to coming here". Similarly in Tso: Siang 28 phr. f.: "He is (covetous of:) hankers after [the goodwill of] the feudal lords". The very binome *t' a n - m e i* in f. speaks in favour

c 茅旌 d 旌旌 1036 a 節 b 茅 c 管茅有積 d 節莖 1037 a 貿 b 眈 c
貿貿然來 d 目不明之貌 c 瞽 f 慙 1038 a 冒 b 勛 c 慙 d 惟時怙冒
聞于上帝 c 武王惟冒 f 眇 1039 a 貌 b 緇 c 惟貌有稽 d 維緇有稽
e 藐 1040 a 昧 b 割 c 昧難彼視 d 勢 e 梨 f 勿 g 未 h 蔑 i 末 j 抹
k 沒 1041 a 昧 b 滿 c 臧丈人昧然而不應 d 罔 1042 a 昧 b 沒 c 昧
昧我思之 d 勉 e 勿 1043 a 昧 b 冒 c 昧於一來 d 會冒 e 沒 f 會昧

of the Kt idea. For e. = 'covetous' see Kyü: Tsin yü phr. g.: "He does not covet to be the successor", where Wei Chao says a. = h. Likewise Ts'ê: Ts'in ts'ê phr. i.: "[If you] covet profit" (Kao Yu: m o = h.). But, after all, it seems improbable that Tso in two different texts should use a. as Kt for e. a. makes good sense without any Kt speculation, meaning 'darkened, deluded': c. = "He is deluded (makes a great mistake) in coming here"; f. = "by covetousness deluded (foolish) vis-à-vis (in his dealings with) the feudal lords".

It should be added that on Tso: Siang 24 phr. j. Wang Nien-sun would give m o e. the same meaning of 'to be covetous' which we attested in g. and i.: "Why are you so covetous?". This is quite possible, but the ancient interpretation (that of Tu Yü) is equally good: "Why do you ruin yourself?"

1044. m e i (*mwəd* a) 'a place name; name of a star' Kt for s u e i (*dziwəd* b) 'broom, comet' says Wen Yi-to on Yi: Kua 55 phr. c.: "In the middle of the day one sees a comet". His reason is that a man in Tso: Chuang 10 called Ts'ao Kuei (*kiwad*, *ksiwad*?) in Ts'ê: Ts'i ts'ê 3 is called Ts'ai Mei (a) (there were still other variants of the name). — Reject. The violent variations in the *nomina propria* makes them useless materials for phonetic conclusions. c. = "In the middle of the day one sees the star Mei".

1045. m e i (*mwəd* a) 'a place name; name of a star' etc. occurs as variant (in Han shu: Lü li chī) for Shu: Ku ming char. h u e i (*χwəg* b) 'to wash the face' of the orthodox version c. Yen Shī-ku considers a. as Kt for b. On the other hand, in comm. on Han shu: Li yüe chī Tsin Shao says a. is Kt for h u e i (*χwəd* d) 'to wash the face' (based on a gloss of Cheng Hūan in Li: T'an Kung). — Reject. a. evidently represents another text tradition and would seem to mean 'to make bright' (m e i s h u e i = 'bright-making water').

1046. m e i (*mwəd* a, b) 'younger sister' Kt for m i (*mīär* c) 'to achieve' says Kuo Mo-jo on the Shen tsī T'o inscr. phr. c., equal to d.: "then achieved to vanquish Yin". — Reject. The a. may be equal to e., with the superfetation by extra radical so common in early inscriptions, and the complete line runs f.: "When I examine . . . and think of [matters] from [the times of] the deceased kings and (their predecessors) the deceased princes, when they w e i not yet had vanquished Yin, they [already] could report brilliant deeds and achieve merit".

1047. m e i (*mīär* a) 'eyebrow' Kt for w e i (*mīwər* b) 'vigorous' says Ts'ien Ta-hin on Ode 154 phr. c.: "a vigorous old age". — Plausible, see in detail Gloss 374.

1048. m e i (*mwər* a) 'twig' etc. Kt for w e i (*mīwər* b) 'small' says Ch'en Huan on Ode 156 phr. c., in which the last words would mean: "to practise small details"; this since Mao Heng defines a. by b. — Phonetically possible; but it is better to give a. its proper reading and meaning, see Gloss 386. c. = "Do not let us serve [as soldiers] and go in ranks and be gagged".

Again, on Tso: Chao 8 phr. d. Yü Yüe says a. is Kt for b.: "Nan K'uai (subtly:) secretly divined about it"; this because Tu Yü expounds: e. "not making it known". But Lu Tê-ming still reads a. Anc. *muqi* = Arch. *mwər* and evidently gives it its ordinary value. In fact, no Kt is needed: "Nan K'uai by twigs (i.e. Achillea stalks) divined about it".

1049. *mei* (*mwər* a) 'to defile' is obviously a Kt char. in Ode 43, Mao version, phr. b. Since Hū Shen in Shuowen has a word *min* (*mīwen* c) defined as = d. and Mao defines a. as meaning e., Tuan Yü-ts'ai says a. is Kt for c. and, with Mao, the line means: "The waters of the River are smoothly-flowing". — Reject. Phonetically poor, and c. is a dictionary word not attested in texts. Since the Han version (ap. Lu Tê-ming) correspondingly has f., the word *wei* (*mīwər* g) defined as = h. 'ample', it would seem that Mao's definition is wrong and *mwər* a. here is Kt for *mīwər* g. Yet the ancient tradition had it that a. was read (Anc. *muî* =) Arch. *mwər* here just as well as when meaning 'to defile' (ex. of which in Meng). It would seem better, therefore, to say that the Mao school had a *mwər* meaning 'smooth' and the Han school another text tradition having *mīwər* 'ample'.

Most curious, however, is that the same Tuan Yü-ts'ai who wrote as above under the Shuowen char. c., has a different theory under the Shuowen char. a. There he says that *mwər* a. is Kt for *wei* (*mīwər* i) 'vigorous' b. = "The waters of the River are powerful". This because in Tso Sī's Wu tu fu there is a line j. on which Li Shan's comm. says the "Han school Ode had *wei wei* (i)" meaning k.: "the waters flowing forward". It seems reasonable to say that the *wei* (*mīwər* g) of the Han school was but a variant of *wei* (*mīwər* i) 'powerful', freely defined as = h. 'ample'.

1050. *mei* (*mwəg* a) 'flourishing; each' etc. Kt for *meng* (*miŋg*, *munɡ* b) 'dream' says Wang Nien-sun, followed by Kuo K'ing-fan and Ma Sü-lun, on Chuang: K'ie k'ie phr. c., but not in the ordinary sense of b. but (after Erya: Shī hūn) meaning d.: "Therefore the world has become (darkened:) confused and greatly disorderly". In Ode 192 phr. e.: "(The people) looks at Heaven as (darkened, blind:) undiscerning" Mao Heng (again after Erya) says b. = d. (Similarly in Ode 256). — Phonetically unconvincing. a. is simply a short-form for *huei* (*χmwəg* f) 'dark': c. = "Therefore the world is (darkened:) unenlightened and greatly disorderly". Li Yi defined a. here as = g. 'obscure'. Chu Tsün-sheng thinks a. is Kt for *mai* (*mleg* h) 'sand-storm'; reject. Cf. that in Li: Yü tsao *mei* (*mwəg* i) 'plum-tree' is Kt for *huei* (*χmwəg* f) 'darkened, confused' (phr. j).

1051. *mei* (*mwəg* a) 'plum-tree' (variant *mwəg* b) Kt for *mo* (*miŋg*, *məg* c)

於諸侯_g 不沒為後_h 貪_i 沒利_j 何沒沒也 1044 a 沫_b 羣_c 日中
見沫_d 曹蒧 1045 a 沫_b 類_c 王乃洮類水_d 磧 1046 a 救_b 妹_c 救_c
c 邇救克衣_d 邇救克殷_e 未_f 唯考_o 念自先王先公邇救(沫)克衣
(殷)告刺(烈)成工(功) 1047 a 眉_b 疊_c 眉壽 1048 a 枚_b 徽_c 勿士行
枚_d 南蒯枚筮之_e 不指其事 1049 a 洸_b 河水洸洸_c 潏_d 水流洸
洸_e 平地_f 河水流泥_g 泥_h 盛_i 疊_j 清流疊疊_k 水流進貌
1050 a 每_b 夢_c 故天下每每大亂_d 亂_c 視天夢夢_f 晦_g 昏_h 靈_i

'to plan, to scheme' says Chu Tsün-sheng or Ch'u: T'ien wen phr. d., since Wang Yi defines a. by e. 'covetous' (Fang yen has b. = e.): "Mu Wang was skilful and scheming". Possibly, however, Wang has thought a. was Kt for m a o (*môg* f), which can mean e. — Chu's Kt is plausible. Cf. that h u e i (*χmwæg* g) 'to instruct' can be Kt for mǐŭg, mæg c. 'plan', see LC par. 479 (where c. was wrongly given as *mwæg*). — Wen Yi-to says a., b. are corruptions of a char. h., which in the Sii (Preface) to Shu and in Shuowen is given as a variant of m u (*mǐôk* i) 'pasture ground; to herd, herdsman' in the famous place-name Mu-ye j. ("the Pasture-fields"). Since this h. thus is a variant of i., it should have the meaning 'to pasture', and though the verb m u i. ordinarily refers to cattle and sheep, it should here mean 'horse', the line d. being equal to k. and meaning "Wu Wang examined the horses". A dreadful speculation.

1052. m e i (*mwæg* a) 'match-maker, go-between' Kt for m e i (*mwəd* b) 'darkened, confused' say the editors of the K'anghi dictionary, followed by Ma Sü-lun, on Chuang: Chī pei yu phr. c. This because Lu Tê-ming says a. has the sound d., i.e. Anc. *muǐ*. But Anc. *muǐ* can derive both from an Arch. *mwəd* and from Arch. *mwæg*, and the Phonetic in a. decisively indicates the -g class. Just as in Gloss 1050 *mwæg* e. stood for h u e i (*χmwæg* f) 'darkened', we should say here that a. is Kt for f. This would seem unreasonable, since in phr. c. our a. is immediately followed by f., and the same word *mwæg* 'darkened' first written by a Kt and then immediately repeated with its proper char. f. appears meaningless. It is easy, however, to look through this matter. Li Yi (ap. Lu Tê-ming) says a. means f., and evidently the gloss word of an early expounder has wrongly crept into the principal text. The h u e i - h u e i f. should be expunged and a. instead read h u e i (*χmwæg*): h u e i h u e i (a) w u s i n, e r p u k' o y ũ m o u", which is rhythmically superior. (GSR 948 should be corrected in this sense). — There were, on the other hand, some scholars who believed that a. should be read *mæng* or *mwæng* (Lu Tê-ming, alternative reading), probably then being considered a Kt for m e n g (*mǐŭng*, *mwæng* g) 'darkened' etc. and Chu Tsün-sheng (here as in par. 1050) proposes that a. is Kt for m a i (*mleg* h) 'sand-storm' (the air darkened by the dust raised by the storm). — Both unacceptable.

1053. m e i (*mwæg* a) 'a woman's conception' (Shuowen, no text) Kt for m u (*mǎg* b) 'model' says Chu Tsün-sheng on Ode 195, Han version, phr. c.: "Though the people have no (model:) law"; this because of a gloss by Cheng Hūan, see below. — Reject. The Mao version has correspondingly d., where w u , h u (*mǐwo*, *χmwō* e) means 'ample': "Though the people (are not ample:) are not numerous"; Cheng Hūan has here defined e. as = f. 'law', refuted in Gloss 580. — a. stands for a homophonous m e i (*mwæg*), again meaning 'rich, ample', written m e i (*mwæg* g) in Tso: Hi 28 phr. h.: "The fields of the plain are ample (rich)". The Mao and the Han versions are not reconcilable, though the meaning is the same in both. They represent different text traditions, that of Han being preferable with a view to the rimes, see Gloss 580.

1054. m e n g (*mung* a) 'to cover', by Sü Miao said to be Kt for m a n g (*mǔng* b) 'motley' in Ode 37 — refuted in Gloss 105; by Chu Tsün-sheng said to be Kt for

m a n g (*mǔng* c) 'great' in Ode 304 — refuted in Gloss 1197 (GSR 1181 should be corrected accordingly).

Again, on Shu: Hung fan phr. d. Chu Tsün-sheng says a. is Kt for b. 'motley' = 'disorderly': "Disorderliness, constant wind responds to it". — Reject. d.: "(Being covered, darkened, blind:) Stupidity, constant wind responds to it". Here Si-ma Ts'ien instead of a. quotes w u (*mǐug* e) 'fog' and Fu Sheng (Ta chuan) quotes the variant f., the meaning being the same: "befogged". a. is not Kt for e. nor e. for a., they are two different text traditions. In an earlier line in Shu: Hung fan, where the original text had *mǐug* (g. or f.) 'fog', Wei Pao (in T'ang time) substituted m u n g a. for those, influenced by the preceding case. The orthodox text with a. is thus not authentic, see Gloss 1551.

Again, on Yi: Kua 4 phr. h. Wang K'ai-yün says a. is Kt for g. 'befogged'. — Unnecessary and arbitrary. h. = "It is not that I seek the youthful and (darkened:) foolish one". This metaphor: 'covered' = 'ignorant, foolish' is very common in Chinese. — Cf. also par. 1032 above.

1055. m e n g (*mung* a) 'to cover' etc. Kt for f e n g (*b'ǐung* b) 'to meet with' says Chu Tsün-sheng on Yi: Kua 36 phr. c.: "meeting with great difficulties", this because Cheng Hüan defined a. by d. — Reject. c. = "(covered by:) exposed to great difficulties".

1056. m e n g (*mung* a) 'to cover' etc. Kt for m e n (*mwen* b) 'to hold' says Chu Tsün-sheng on Kyü: Tsin yü 4 phr. c.: (The buffoon) "holds a musical stone of jade". — Reject. a. 'to cover' has here an extended sense: "He (covers himself with:) holds high a musical stone".

1057. m e n g (*mung* a) 'to cover' etc. Kt for p' e n g (*b'ǎng* b), first member of a binome also written c. 'a kind of small crab' says Kao Heng on Sün: Fei siang phr. d.: (Confucius' appearance was such that) "his face was like a crab". — Reject. c. is not known from pre-Han texts. d. = "His face was like covered by a mask".

1058. m e n g (*mǐǔng*; *mung* a) 'to dream, a dream; darkened' Kt for m i e (*miat* b) 'to destroy, to extinguish' says Liu Sin-yüan (followed by Kuo Mo-jo and Yü Sing-wu) on the Mao Kuei inscr. phr. c.: "I dare not (destroy:) annihilate [the achievements of] the deceased princes". — Reject. The word a. *mǐǔng* 'dream' and *mung* 'darkened' is the same stem as m e n g (*mung* d) 'to cover' and here means 'to cover, to conceal': "I dare not conceal (keep silent about, disregard) the [achievements of] the deceased princes". Cf. Tso: Hi 33 phr. e.: "I do not,

梅j視容梅梅 1051a 梅b梅c 謀d穆王巧梅e 會f冒g 誨h姆
i 牧j牧野k 穆王考牧 1052a 媒b昧c 媒媒晦晦无心而不可與
謀d妹e 每f晦g 薈h靈 1053a 腓b模c 民雖靡腓d 民雖靡腓
e 腓f法g 每h原田每每 1054a 蒙b 覓c 厖d 曰蒙恆風若e 霧
f 霏g 霏h匪我求童蒙 1055a 蒙b逢c 以蒙大難d 遭 1056a 蒙
b 捫c 蒙瓊 1057a 蒙b 彭c 螯螯d 面如蒙供 1058a 夢b 蔑c 余

because of one error (of yours) conceal (disregard) your great merits". The *y e n* 'to cover' is quite synonymous with and analogous to our *m e n g* above.

1059. *m e n g* (*mǐng*, *mwang* a) 'darkened' Kt for *w u* (*mīng* b) 'fog mist' says Chu Tsün-sheng on Chouli: Shī tsin phr. c. "The sixth is obscurity" (on the Heaven). — Reject. This a. is again a variant of the same word-stem d. studied in the preceding paragraphs: 'covered, darkened'.

Again, on Tso: Siang 14 phr. e. Chu Tsün-sheng says a. is Kt for *m e n* (*mwən* f) 'grieved': (If I am not admitted to the meeting) "I shall not be grieved"; this because Tu Yü defines a. by f. — Reject. Here again there is an extension of meaning: "I shall not be (darkened:) despondent (disappointed)".

1060. *m e n g* (*mweng* a) 'rafter, beam' is Kt for *m e n g* (*mǎng* b) 'sprout' in Chouli: T'i shī, an "ancient text version" phr. c., where the orthodox text has d.: (When the noxious weeds) "start to grow in spring, he ("sprouts them") cuts their sprouts".

1061. *m e n g* (*mǎng* a) 'people' Kt for *m o* (*mōk* b), this latter here in the sense of 'beautiful' says Wang Sien-k'ien that the Han school meant, since it defines a. as = d. — Reject. The Han school definition recurs sponsored by Mao Heng on Ode 259 and by Cheng Hūan on Ode 264 — all after Erya: Shī ku. But b. cannot be proved ever to have had the meaning 'beautiful'. See in detail Gloss 1012. c. = "A jolly man of the people".

1062. *m e n g* (*mǎng* a) 'sprout' Kt for *m i n* (*mīn*, *mīn* b) 'people' says Wen Yi-to on Ch'u: T'ien wen phr. c.: "In the beginning when there were [first] human beings". — Reject. a. certainly can be used in the sense of 'people' (e.g. Mo: Shang hien, shang phr. d), but it is then a Kt for the homophonous *m e n g* (*mǎng* e) 'people', not for *m i n* b. Here in phr. c. it has its ordinary meaning: "In the (sprouting:) first start, in the beginning", as shown by the 2nd part of the line.

1063. *m i* (*mīa* a) 'not; small' etc. Kt for *m i* (*mīər* b) 'deer', here meaning c. 'to scatter' (as a running herd?) says Yang Liang as an alternative interpr. of Sün: Fu kuo phr. d.: "thereby scattering and ruining them". In Li: Shao yi phr. e. K'ung Ying-ta likewise (recording an earlier alternative interpr.) says a. = b. meaning c.: e. = "If the state's [resources] are scattered and ruined". — Reject. Both Yang and K'ung have alternative ideas. In the Li phr. e. Cheng Hūan paraphrases so as to show that he took a. as = 'extravagant, prodigal' (a common meaning of a.), and K'ung repeats this: e. = "If the state (sc. the government) is prodigal and ruining". This, however is hardly applicable to the case d., and Yang says a. = f. 'to exhaust': d. = "thereby exhausting and ruining them"; similarly then e.: "If the state (government) is exhausting and ruining". — In fact, a passage in K'ung's comm. shows that he himself preferred to take the unfortunate *mīər* b. 'deer' (meaning c. 'to scatter' in some early comm.) to be a mere variant of *m i* (*mīa* g) 'to destroy, to crush' (well known from Meng: Tsin sin, hia), and our *mīa* a. in both cases d. and e. obviously stands for g.: d. = "thereby destroying and ruining them"; e. = "If the state (government) is destructive and ruining".

It may be added that when a. means 'extravagant, prodigal' (as often), Chu Tsün-sheng says it is Kt for *c h' i* (*i'ia* h) 'extravagant'. — Reject.

1064. *m i* (*mǎr a*) 'to achieve, to end; to extend, long' etc. Kt for *m i* (*mǎr b*) 'troubled eyesight' says Chu Tsün-sheng on Chouli: Shī tsin phr. c.: "The seventh [presage] is called *m i* blinding". — Unlikely. The early comm. says that "an ancient text version" read *d.*, and if this were original, *mǎr a.* would be Kt for *mǎr e.* 'to go astray, to delude'. "The seventh is called delusion" (the phenomena seen on heaven deluding the watcher). This is likewise unlikely, the opposite (*e.* Kt for *a.*) being more probable. Cheng Chung, better, says *a.* has its common meaning of 'to extend, to stretch, long', describing a rainbow: "The seventh is called *m i a.* the long sweep".

Again, on Lü: Hia hien phr. f. Yü Yüe says *e.* is Kt for *a.* in the sense of 'far': "How far-reaching is his mind's wide scope". — Plausible.

1065. *m i* (*mǎr a*) 'to achieve, to extend' etc. Kt for *m i* (*mǎr b*) 'a kind of deer' says Chu Tsün-sheng on Lü: Ming li phr. c.: (among the prodigies) "there are pigs that are born with [feet like] deer". Kao Yu says that *a.* meant *d.*: the hoof had no (shell:) nail". — Both improbable. *a.* is frequently interchanged with the char. *m i* (*mǎr e*) in the sense of 'to achieve, to end, to stop'. Now this *e.* also means 'bone (or ivory) cap on ends of a bow' (Ode 167). Probably *a.* stands for *e.* here as well: *c.* = "There are pigs that are born (capped =) with capped [hoofs]", i.e. not with cleft, finger-like hoofs.

1066. *m i* (*mǎr a*) 'to achieve, to extend' etc. Kt for *m i* (*mǎ b*) '(ear-like:) upright ornament on chariot' says Tuan Yü-ts'ai on Sün: Li lun phr. c.: "The upright dragons" (ornaments on chariot). — Reject. The word *b.* is known only from Shuowen (where there are several variants in the definition, giving different meanings) and from no early text. Yang Liang says *mǎr a.* stands for *m i* (*mǎr d*) 'end' (as often), and *c.* means: "The end dragons", i.e. dragon-shaped ornaments on the yoke. This is far more convincing.

1067. *m i* (*mǎr a*) 'to wash' Kt for *m i n* (*mǎn, mǎn b*) 'to destroy; disorderly' says Tu Tsī-ch'un on Chouli: Siao tsung po phr. c. This makes no sense, and it is hard to understand what Tu really meant. — Reject. *a.* is well attested to mean 'to wash' (e.g. Chouli: Sī shī) and *c.* = "He washes [the corpse] with aromatic wine".

非敢夢先公 *d* 蒙 *e* 吾不以一眚掩大德 1059 *a* 蒙 *b* 霖霖霧 *c* 六曰
 蒙 *d* 蒙夢 *e* 亦無蒙焉 *f* 悶慙 1060 *a* 蒙 *b* 萌 *c* 春始生而蒙之 *d* 而
 萌之 1061 *a* 氓 *b* 藐 *c* 氓之蚩蚩 *d* 美 1062 *a* 萌 *b* 民 *c* 厥萌在初 *d*
 四鄙萌人 *e* 氓 1063 *a* 靡 *b* 糜 *c* 散 *d* 以靡敝之 *e* 國家靡敝 *f* 盡 *g*
 糜 *h* 侈 1064 *a* 彌 *b* 昧 *c* 七曰彌 *d* 七曰迷 *e* 迷 *f* 迷乎其志氣之遠
 也 1065 *a* 彌 *b* 糜 *c* 有豕生而彌 *d* 蹄不甲 *e* 弭 1066 *a* 彌 *b* 靡 *c* 彌
 龍 *d* 弭 1067 *a* 滌 *b* 泆 *c* 以鉅壑滌 1068 *a* 密 *b* 鼎 *c* 局鼎 *d* 鉉密 *e*

1068. *m i* (*mǐět* a) 'quiet, secret; tight, dense, close' etc. Kt for *m i* (*miek* b) 'cover for sacrificial vessel' says Wang Yin-chī on Yili: Shī kuan li phr. c., where the Kin-wen version (ap. Cheng Hūan) has d. — Reject. *mǐět* a. is well known meaning 'close, (Tso *passim*) and a particularly pertinent parallel is Li: Yü ling phr. e.: "The cold shutting up [issues] will not do it tightly". Here *mǐět* clearly means 'close-fitting, tightly-shutting'; and in phr. d. this same *mǐět* means 'a close-fitting thing, a shutter', i.e. cover of the vessel. Thus the two versions have synonymous words: c. *miek*, d. *mǐět*. a. is not Kt for b., nor *vice versa*.

1069. *m i* (*mǐět* a) 'quiet, secret' etc. Kt for *m i e n* (*mian* b) 'to make an effort' says Yü Sing-wu on Ode 271 phr. c.: "magnanimous and energetic". — Refuted in Gloss 908. In Ode 35 the Mao school text has a phr. *m i n - m i e n* (*mian-mian* d) 'to make an effort', but the Han school correspondingly has *m i - w u* (*mǐět-miwat* e) with the same meaning (see Gloss 95). This is one example among many of binomes with a great variation of its constituent parts, see in detail, with various examples, LC par. 294 and Glosses 116, 334, 781, 832. It can certainly not be said, with Yü Sing-wu, that the first member, *mǐět*, in. e. is Kt for the second member, *mian*, in d. — c. = "magnanimous and quiet".

When a. means 'close, near', as in Tso: Wen 17 phr. f.: "Since Ch'en and Ts'ai are close (near) to Ch'u", Chu Tsün-sheng proposes that *mǐět* a. is Kt for *p i* (*pǐər* g) 'to unite, to go together with'; clearly impossible.

1070. *m i* (*mǐět* a) 'quiet, mild' Kt for *s ü* (*sǐwět* b) says Sī-ma Cheng on Shu: Yao (Shun) tien, Kin-wen version, phr. c., which corresponds to the orthodox Ku-wen version d. — Reject. There were two unreconcilable text traditions, see Gloss 1271. d. = "The punishments, to them you should (anxiously:) carefully attend". c. = "The punishments, them you should make (mild:) lenient".

1071. *m i* (*mǐər* a) Kt for *m i* (*mǐär* b) see par. 1064 above.

1072. *m i* (*mǐər* a) 'to go astray, to delude' Kt for *m i* (*mǐär* b) 'to stop' says Yü Sing-wu on Mo: Kung Meng phr. c.: (Mo-tsī says about his interlocutor Ch'eng-tsī who leaves his presence:) "Stop him!" — Arbitrary and unnecessary. c. = "He is deluded about it".

1073. *m i* (a) 'fawn' is given by Lu Tê-ming as Anc. *miei* (under Lun: Hiang tang) and *ngiei* (under Tso: Süan 1). In GSR I reconstructed Arch. *mieg* and *ngieg* respectively because of the Phonetic *e r* (*ñǐęg* b). It is possible, however, that the reading Anc. *miei* should be reconstructed as Arch. *mǐər* instead, since it may simply mean that the char. a. was used as a "synonym Kt" (not a phonetic one) for the synonymous word *m i* (*mǐər* c) 'fawn'. This theory, however, is not conclusive, since the T'ang yün has a third reading Anc. *ngjię*, which would be either Arch. *ngǐęg* (tallying with the Phon. b.) or Arch. *ngǐär*, which would then not be identical with *mǐər* c. Hence the question remains open.

1074. *m i a o* (*mǐog* a) 'sprout' Kt for *m a o* (*mög* b) 'a kind of grass' in Yili: Shī siang kien li, Ku-wen version, phr. c., where the orthodox version reads d.: "Your servant [living among] herbs and grass".

1075. *m i e* (*mǐat* a) 'to extinguish; not have, not' Kt for *m o* (*mwat* b) in the sense of 'small' says Chu Tsün-sheng on Shu: Kün Shī phr. c.: (They taught) "Wen

Wangs' (small:) subtle virtue . . ." — Refuted in Gloss 1880. c.: (If they had not gone and come etc.) "Wen Wang mie tê would have had no virtue to send down on the state's people".

1076. mie (*miat a*) 'to extinguish; not have, not' Kt for mien (*mian b*) 'to escape; to take off' says Kuo Mo-jo on the phr. c. common in bronze inscriptions, d. being equal to e.: c. = "to take off the cuirass". — Rejected in LC par. 562. Sun Yi-jang (Ku chou shī yi) thinks *miat a* is Kt for mien (*mian f.*) 'to make an effort', d. being equal to g., c. meaning: "to be energetic in one's ("passings-through:) actions". Just as speculative and little convincing as various other explanations of this obscure phrase.

1077. mie (*miat a*) 'a covering fell for front-rail in carriage' used for mi (*miek b*), same meaning, in Ode 261 phr. c. Lu Tê-ming here reads a. *miek*, and this is demanded by the rime. (This is not a phonetic Kt but a "synonym Kt" just as k ü e /*kiwat* d. is often used for the synonymous mi /*mīad*). Again, in Li k'ü li we find e., vulgar variant of a., still read *miek* by Lu Tê-ming.

The word *miek b.*, occurring in Yili: Ki si li, in Li: Yü tsao and Shao yi and in Kung-yang, has a script variant mi (*miek f*) which we find in Chouli: Kin kü phr. g., corresponding to the c. of the Ode. In the same Chouli par. we find the phr. h., which in Shuowen is quoted i.

On the other hand, a. in its proper reading *miat* (Ts'ieyün) occurs in Ta Tai li: Li san pen phr. j., which recurs in Sün: Li lun phr. k., a corruption of l., where mo (*mudt*) is Kt for mie (*miat a*), showing the vowel a and the final -t. When Yü Yüe, followed by Yü Sing-wu, says that k. here is Kt for b. instead of for a., he is obviously wrong.

1078. mie (*mīat a*) 'to extinguish, to destroy' Kt for lie (*liat b*) 'lie-reed broom' says Cheng Chung that "an old text version" had in Chouli: Jung yu phr. c., where the orthodox version has d. "stick of peach-tree and lie-reed broom" (used by the exorcist). On the other hand, Tu Tsī-ch'un says *mīat a* is Kt for li (*liad e*) ('whetstone' etc.) and Sü Yang-yüan says this *liad e* is Kt for *liat b*. A phr. t' a o li f. for t' a o lie d. was known also to Cheng Chung, for he employs the term f. in his comm. on Chouli: Fang chu. — T' a o lie d. occurs,

凍閉不密 1069 a 密 b 勉 c 宥密 d 黽勉 e 密勿 f 以陳蔡之密通於
楚 g 比 1070 a 謚 b 恤 c 惟刑之謚哉 d 惟刑之恤哉 1071 a 迷 b 彌
1072 a 迷 b 弭 c 迷之 1073 a 麤 b 兒 c 麤 1074 a 苗 b 茅 c 草苗之臣
d 草茅之臣 1075 a 蔑 b 末 c 文王蔑德降于國人 1076 a 蔑 b 免 c
蔑辱 d 辱 e 爾 f 勉 g 歷 1077 a 幟 b 辟 c 淺幟 d 袂 e 篋 f 裸 g
淺裸 h 犬裸 i 犬辟 j 素幟 k 絲末 l 素末 1078 a 滅 b 荊 c 桃滅 d
桃荊 e 厲 f 桃厲 1079 a 滅 b 越 c 且為顛為滅 d 越 e 走頓 f 顛

except in our orthodox version of Jung yu above, also in Tso: Siang 29 and in Li: T'an Kung and Yü tsao. That *liad* e. is Kt for *liat* b. is plausible. *mīat* a. Kt for *liat* b. is less sure; it could be a commentator's gloss word ("the destroyer" = the exorcist's broom) which has crept into the text.

1079. *mīe* (*mīat* a) 'to extinguish, to destroy' Kt for *y ü e* (*giwāt* b) 'to trangress, to pass over, far away' says Wen Yi-to on Chuang: Jen kien shī phr. c., where Wen proposes that *tien* likewise stands for a d., which Shuowen defines as = e.; c. = "You will therefore run away". His only reason is that there exists a well-known binome *tien* - *y ü e* f. (Shu: P'an Keng etc.), but this binome has no such meaning. — Reject. c. = "You will therefore fall down and be destroyed".

1080. *mīen* (*mīan* a) 'face' Kt for *m a n* (*mwan* b) 'shoe sole', here in the sense of 'coating' says Wen Yi-to on Yi: Kua 49 phr. c.: "The inferior man has a [car with] leather coating". — An eccentric idea caused by the occurrence, in Cheng Hūan's comm. on Chouli: Kin kü, of a phr. d. 'leather coating' of certain chariots. This phr. is unknown in pre-Han texts. If Wen were right, we should have to find a corresponding interpr. of the preceding words, the whole line running e.

The direct translation of this: "The superior man changes like a leopard" seems enigmatic indeed. It is the same with an earlier line f.: "The great man changes like a tiger". Possibly it is a question of the more mobile face of an educated man, in contrast to that of the uneducated: f.: "The great man [in his expression] is mobile like a tiger"; e. "The superior man is mobile like a leopard; the inferior man has a leathern face". But, after all, the rigmarole of the Yi is rarely intelligible.

1081. *mīen* (*mīan?* a) Kt for *y ü a n*, *w a n* (*·i wān*, *·wān* b) 'a kind of jade tessera' says Kuo Mo-jo on the Shī Kü Yi inscr. phr. c. — Reject. Yang Shu-ta, somewhat better, takes a. as Kt for *m a n* (*mwan* d) 'plain, unadorned', thus c. = "a plain *kuei* tessera". — It is not necessary to take a. as a Kt at all. Since it is a question of a *kuei*, the Rad. 'jade' in the char. a. may simply be a super-fetation (very common in bronze inscriptions): Then a *mīen kuei* e. may simply mean "a flat *kuei*".

1082. *mīen* (*mīan* a) 'richly-flowing' (river) Kt for *y e n* (*gian* b) 'to flow over, abundant' says Ma Juei-ch'en on Ode 183 phr. c.: "Swelling is that flowing water"; this because Shuowen defines the word *gian* b. as = d. — Reject. Chu Tsün-sheng instead proposes that a. is Kt for *m i* (*mīär* e) 'amply-flowing' (ex. in Ode 43). — It is not necessary to look for a Kt at all: a. may exist in its own right, *mīan* a. and *mīär* e. being two aspects of one word stem.

1083. *mīn* (*mīen*, *mīēn* a) 'people' Kt for *m i n g* (*mīäng* b) 'command, charge, ordinance' says Yü Sing-wu on Mo: Fei ming, hia phr. c., reading d. as p' e i 'great' (common) and *nīæg* e. as *næg* f. (common): "Truly he is grandly illustrious; yet Heaven's ordinance cannot protect him". — In this line Mo quotes an ancient document, and disrupted from a context the line is very obscure. Sun Yi-jang takes g. to be a corruption of h. and he punctuates after t'ien in c.: "If one's *y ü n* sincerity is *p u j o* not correct, there is Heaven, and the people cannot protect him". This being rather nonsensical, Chang Ch'un-yi quotes an "ancient interpretation": "*y ü n* indeed! *p' e i c h u* greatly illustrious is Heaven; the people

cannot give protection". — Yü sing-wu is certainly right that t'ien min belong together and mean t'ien ming, since we have i. in the next line: "If one is not careful about one's virtue, how can Heaven's ordinance protect him?" In c. the first half should express an analogous idea: "If one's sincerity is not manifest, even Heaven's ordinance cannot protect him". — *mien* a. is not a phonetic Kt for *mǎng* b. but a corruption, evidently due to a scribe's lapsus.

1084. *min* (*mīwen* a) 'forceful, impetuous, violent' Kt for *men* (*mwən* b) 'sad' says Chu Tsün-sheng on Chuang: Wai wu phr. c. (where d. is said to stand for e. 'repressed'): "despondent and sad". This because Li Yi defines a. as meaning b. — The word *mīwen* a. occurs meaning 'impetuous, violent' in Shu: Li cheng. It is then the same word as *mīwen* f., which on the one hand means 'distress' (Ode 26 etc.), on the other hand 'energetic' (in one text version of Ode 35, see Gloss 95, and in Shu: Kün Shī, see Gloss 1902). Here. in Chuang phr. c., Li defines it by b., but he does not read it *mwən* but gives it Anc. readings equivalent to Arch. *χmwən* and *mīen*, which means that he took it to be id. with the word *χmwən*, *mīen* 'suffering distress' (Ode 257). Thus Chu's Kt idea is unlikely. Our a. probably has its own reading *mīwen* and value: 'distressed' and is then identical on the one hand with *mīwen* f. (Ode 26), on the other hand with *min* (*mīwen* h) 'grieved' (Tso: Chao 1). The word is also written i. (Meng: Kung-sun Ch'ou).

1085. *ming* (*mǎng* a) 'bright, clear' Kt for *men* g (*mǎng* b) 'eldest' (of brothers), but not with this meaning but = c. 'to be energetic, to strive' say Wang Nien-sun and Wang Yin-chī, followed by Sun Sing-yen on Shu: P'an Keng phr. d.: "Strive to listen to my words", and four more Shu phrases. Ma Juei-ch'en, followed by Wang Sien-k'ien, on the other hand, on Ode 298 phr. e. says *mǎng* a. is Kt for *mian* c. — Refuted in Glosses 1249, 1280, 1302, 1446, 1891. d. = "Clearly listen to my words". e. = "In the palace they are very bright".

1086. *ming* (*mǎng* a) 'command, charge' etc. Kt for *ming* (*miěng* b) 'name, fame' says Ma Sü-lun on Chuang: Ta tsung shī phr. c.: "I cannot give them name" (say what kind they are). — The meaning is right but there is no Kt. *mǎng* a. is common meaning 'to give a name to' (Tso *passim*), and this is an extension of the meaning 'to order, to grant, to confer' as illustrated in Tso: Yin 8 phr. d.: "He confers on them a family name".

越 1080 a 面 b 鞅 c 小人革面 d 革鞅 e 君子豹變 小人革面 f 大人虎變 1081 a 珣 b 玃 c 珣圭 d 纒 e 面圭 1082 a 沔 b 衍 c 沔彼流水 朝宗于海 d 水朝宗于海也 e 淵 1083 a 民 b 命 c 允不著惟天氏不而葆 d 不 e 而 f 能 g 著 h 若 i 不慎厥德天命焉葆 1084 a 瞽 b 矧 c 慰瞽 d 慰 e 慰 f 閔 g 瘠 h 慙 i 憫 1085 a 明 b 孟 c 勉 d 明聽朕言 e 在公明明 1086 a 命 b 名 c 無以命之 d 命之氏 1087 a 名 b 明 c 猗嗟名兮美目清兮 d 清 1088 a 名 b 命 c 朕則名汝 1089 a 冥 b

1087. *m i n g* (*mǐěng* a) 'name, fame' etc. Kt for *m i n g* (*mǎng* b) 'bright' says Chu Tsün-sheng, followed by Yü Yüe, on Ode 106 phr. c. Mao Heng, after Erya, says: "what is above the eye is *m i n g* a., what is below the eyes is *ts'ǐěng* d." — Refuted in Gloss 241. *mǐěng* a., not a *mǎng*, is demanded by the rime *ts'ǐěng* d. c. = "Oh, how illustrious, the beautiful eyes how clear".

1088. *m i n g* (*mǐěng* a) 'name, fame' Kt for *m i n g* (*mǎng* b) 'to order, to charge' says Yü Yüe on Yi Chou shu: Chou chu phr. c.: "It is I who give you your charge". — Arbitrary and unnecessary. With Chu Yu-tseng, c. means: "It is I who give you your fame" (your ranks and positions).

1089. *m i n g* (*mieng* a) 'dark' Kt for *m i n g* (*mǐěng* b) 'cry of birds, to say, to vociferate' says Cheng Hün on Yi: Kua 16 phr. c.: "He vociferates his pleasure". — Earlier in the paragraph there is d., and in Kua 16 there is also the phr. e.: "He vociferates his modesty". Yü Yüe, on the contrary, in all these cases says b. is Kt for a., in regard to c. following Ma Jung: "With darkened mind devoted to pleasure". This, however, is hardly applicable to e. Thus Cheng Hün is more convincing.

1090. *m i n g* (*mieng* a) 'to shut the eyes; troubled sight' Kt for *m i e n* (*mien* or *mien?* b) 'to shut the eyes' says Lu Tê-ming on Chuang: Chī pei yu phr. c.: "He slept in daytime", since he gives a. the reading Anc. *mien*. — When a. is read like b. (Lu), it is not a phonetic Kt but a "synonym Kt", just as the char. *kiwat* d. 'sleeve' is also used for a word *m i* (*mǐad*) 'sleeve'.

1091. *m i u* (*mliōg* a) 'to bind' Kt for *m u* (*mǐōk* b) 'shrined on the right (odd series) in the ancestral temple' says Cheng Hün on Li: Ta chuan phr. c., which corresponds to the regular d. The same c. recurs in Sün: Wang chī. — Though phonetically poor, the Kt is undeniable. Cf. Gloss 757.

1092. *m o* (*mwāt* a) for *m i e* (*mǐat* b), see par. 1077 above.

Again, on Chuang: Wai wu phr. c. Ma Sü-lun says *mwāt* a. 'end, tip, top' is Kt for *p e i* (*pwæg* d) 'back': "The back was crooked (hunched)". — Reject, *m o* - *l ü* c. is evidently the same as *s h a n g* - *l ü* in Tso: Chao 4 phr. e.: "He is black and humpbacked". *s h a n g* 'top' and *m o* 'top' are analogous: "top-crooked", i.e. the spine at the top is not straight but turns crooked.

1093. *m o* (*mwāt* a) 'to exhaust, to destroy, to finish, to die' etc. Kt for *h u* (*χmwāt* b, c) 'far away' (in the form c. occurring with that meaning in Ch'u: Kiu chang and in Sün: Fu p'ien) says Ma Juei-ch'en on Ode 232 phr. d. — Possible. Yet more probably d. = "Oh, how exhausting", see Gloss 745.

1094. The char. a., properly read *h o* (*g'läk*) 'badger' (Ode 154) has through confusion with the similar graph b. come to be read *m o* (*māk*) 'a northern tribe' (Meng). When in Chou-li: Ta sī ma and Tien chu there is a sacrifice called a., Cheng Chung says this is Kt for *m a* (*mā* c) 'sacrifice in the camping place' (which occurs in Ode 241, see Gloss 845), whereas Tu Tsī-ch'un takes it as Kt for *p o* (*pāk* d) 'sacrifice to the horse's ancestor' (which occurs in Ode 180). — Both refuted in Gloss 473. a., used for a sacrifice in Chouli, must have been read *m a* (*mäg*).

1095. *m o* (*māk* a) 'not, not have' Kt for *m o* (*māk* b) 'to settle' etc. says Yang Liang on Sün: Fei shī er tsī phr. c.: "[They are] (quiet:) comfortable". — a. is

merely a short-form for *m o* (*māk d*) 'quiet, still', which again is the same word as *māk b.*: "settled = still", see Glosses 662, 819, 829. — Liang K'i-hiung would take *māk a.* in c. as Kt for *m o u* (*mīōg e*) in the sense of this char. given in Kuang-ya: Shī hūn f.: 'to advance, to be forward'. This Kuang-ya gloss refers, as shown by Wang Nien-sun, to Sün: Jung ju phr. g.: "(They are) covetous (avid)", the char. here enlarged by Rad. 61. Liang's idea is phonetically unacceptable.

1096. *m o* (*māk a*) 'not, not have' Kt for *p' o* (*p'āk b*) 'shallow water' (Shuowen's definition) says Ma Sü-lun on Chuang: Jen kien shī phr. c.: "One's belief in it is (shallow:) slight". — Reject. *b.* is known from no early text. The ancient comm. all define *a.* here as meaning *d.*: "One's belief in it is distrustful", but *a.* has no such meaning. Some say *a.* is a short-form for *m o* (*māk e*) 'quiet, still', which would here mean 'lingering = hesitant', which is far-fetched. Probably *a.* had its ordinary meaning: *c.* = "One's belief in it is (non-existing:) nil".

1097. *m o* (*māk a*) 'not, not have' Kt for *m i e n* (*mīan b*) 'to make an effort; vigorous' says Yü Sing-wu on Ode 254 phr. c.: "That is the energy (vigour) of the people". Yü's reason is that "*a.* and *b.* anciently had the same sound" (!) and that on Lun: Shu er phr. d. Liu Tuan-lin said *w e n - m o* (*mīwən-māk*) was Kt for *m i n - m i e n* (*mīən-mīan e*) 'to make an effort'. (For this binome *e.* see Gloss 95). — Reject. As to *c.*, see Gloss 819; *a.* is here a short-form for *m o* (*māk f*) 'quiet, still' etc. *c.* = "That is the tranquillity of the people". In *d.* Ho Yen did not treat *w e n m o* as a binome but took *m o a.* as the ordinary negation = *g.*, and Chu Hi says *m o* is "a particle expressing doubt". (Legge: "In letters I am perhaps equal to other men"). Liu Pao-nan, however, says *w e n - m o* (*mīwən-māk*) is a short-form for *m i n - m u* (*mīən-māg h*) which should mean 'to make an effort, to be energetic' (thus *d.*: "In energy [effort] I am equal to others"), since Shuowen defines *h.* by *i.* and *j.* by *k.* The former might be confirmed, since it occurs as Shuowen variant for *m i n* (*mīwən l*) 'violent' in Shu Li cheng. But *m u j.* occurs in no early text. Only Erya: Shī hūn has an entry "*m u - m u j.* means *k.*" Liu Pao-nan's theory is thus very weakly supported. Yet it is better than Ho's and Chu's speculations, which are entirely unacceptable.

1098. *m o* (*māk a*) 'not, not have' Kt for *m e n g* (*mung b*) 'to cover' says Chu Tsün-sheng on Sün: Ch'eng siang phr. c.: "Disorderly and darkened [in mind]".

鳴c冥豫d鳴豫e鳴謙 1090 a 瞑b眠c晝瞑d袂 1091 a 繆b穆
c昭繆d昭穆 1092 a 末b懺c末僂d背e黑而上僂 1093 a 沒b
邇c忽d曷其沒矣 1094 a 貉b貉c禍d伯 1095 a 莫b廟c莫莫
然d嘆e牟f進g悻悻然 1096 a 莫b洎c其信之也莫d疑e漠
1097 a 莫b勉c民之莫矣d文莫吾猶人也e黽勉f嘆g無h忘懣i
彊j懣k勉l啓 1098 a 莫b蒙c悖亂昏莫d暮 1099 a 墨b冒c
會以敗官為墨 1100 a 默b謚c默女無言 1101 a 晦b質c淮夷

— Reject. The char. a. is, in fact, the primary graph for m u (*māg*) ‘evening’ d., and when a. had, through Kt, become common in the sense of *māk* ‘not’, the char. was in its primary sense tantologically enlarged by a Rad. 72. In our phr. c. it is still *māg* ‘evening, night’: “disorderly and benighted”.

1099. m o (*māk* a) ‘ink; black, dark’ Kt for m o (*mōg* b) ‘covetous’ says Chu Tsün-sheng on Tso: Chao 14 phr. c.: “Through covetousness to ruin one’s official charge, that is covetousness”. — Reject. c. = “. . . that is to be (darkened:) deluded”.

1100. m o (*māk* a) ‘(dark:) silent’ Kt for m i (*mǐēt* b) ‘gentle, mild’ says Ma Sū-lun on Chuang: T’ien Tsī Fang phr. c.: “Be gentle (quiet), do not speak”. — Reject. c. = “Be silent, do not speak”.

1101. m o u (*māg* a) ‘acre’ Kt for m a o (*mīug* b) ‘to barter’ says Yang Shu-ta on the Hi Kia P’an inscr. phr. c. (in which he takes d. as = e.): “The Huai Barbarians are of old our gift-presenting and bartering people”. Kuo Mo-jo, on the other hand, (taking d. to stand for f.) says a. is Kt for h u e i (*χwəg*) ‘present, gift’, adding that p u - h u e i would mean ‘tribute’: “The Huai Barbarians are of old our tribute-paying people”. — Yang’s interpretation is far better than Kuo’s. Yet it seems unnecessary to make a. a Kt. (d. still = e. in the sense of tribute): “The Huai Barbarians are of old our (tribute-fields people =) people having acres for tribute” — the native products of certain fields set aside for tribute, certain native products desired by the Chinese.

1102. m o u (*māg* a) ‘so-and-so, a certain’ Kt for w u (*mīwo* b) ‘not, not have’ says Yang Shu-ta on the Kien Kuei inscr. phr. c., in which h u n (*χmwən* d) ‘darkness’ would be Kt for w e n (*mīwən* e) ‘fame’, thus c. equal to f.: “You will not be without fame”. Kuo Mo-jo says *māg* a. is Kt for m i (*mīa* g) ‘not’ and f o u (*pīüg* h) Kt for p i (*pīæg* i) ‘rustic, vulgar’, c. being equal to j.: “You must not be vulgar and (darkened:) stupid”. — Both explanations of a. are phonetically unacceptable. The meaning of the line is best understood by Kuo, since the next and analogous words run: j u w u p u s h a n “You must not be (no-good:) wicked”. But a. is evidently merely a short-form for m o u (*māg*, *mīüg* k) ‘to plan, to scheme’, the line being equal to l: “You should (scheme for:) aim at not being (darkened:) stupid”. (Wu K’ai-sheng would take hun d. to mean k’i n - l a o ‘to exert one self’, a quite unattested meaning of the word).

1103. m o u (*māg* a) ‘a certain’ Kt for h u e i (*χmwəg* b) ‘to instruct’ says Kuo Mo-jo on the K’in Kuei inscr. phr. c.: “He instructed K’in to make the prayer”. — Plausible. Cf. that *χmwəg* b. can be Kt for m o u (*māg*, *mīüg* d.) ‘to plan’ in a phr. e., equal to f., see LC par. 479.

1104. m o u (*māg*, *mīüg* a) ‘to plan, to scheme’ Kt for m o u or m e i (*māg* or *mwəg* b) ‘energetic, active’ in Li: Chung yung, one version (ap. Cheng Hūan) phr. c., where the orthodox version has d., see Gloss 1529.

1105. m o u (*māg*, *mīüg* a) ‘to plan, to scheme’ Kt for m e i (*mwəg* b) ‘plum tree’ used in the sense of ‘darkened’ says Yü Yüe on Kuan: Nei ye phr. c.: “Obscurely, nobody can hear its sound”; he refers to Li: Yü tsao phr. d. “Their eyes and mien looked scared and dim”. But here in Li, as already stated in par. 1050

above, the *mwag* b. 'plum tree' is a Kt for *h u e i* (*χmwag* e., within the same Hs series) 'dark'. — Yü is right that a. is Kt, but really for *χmwag* e. Similarly *mei* (*mwag* f) 'a go-between' can be Kt for this *χmwag* e., see par. 1052 above.

1106. *m o u* (*mæg*, *mǐŭg* a) 'to plan, to scheme' Kt for *m a o* (*mlug* b) 'to barter' says Ma Sü-lun on Chuang. Tsai yu phr. c.: (The Sage perfects his virtue but does not let it embarrass him) "he brings it out in the road but does not barter it". — An eccentric idea. c. = "He comes forward (in:) in accordance with the Tao, but he lays no plans" (he remains inactive).

1107. *m o u* (*mǐôg* a) 'to bellow' Kt for *p e i* (*b'wæg* b) 'to turn the back on' says Ma Sü-lun on Chuang: Tsê yang phr. c.: "The prince of the T'ien house broke it" (sc. the covenant). Ma argues that the d. is a gloss which has crept into the text and that it is a. that means 'to turn the back on'. — Reject. Ma has not found it necessary to read the preceding line: e., which clearly shows that *m o u* a. is a personal name: "Ying of Wei made a covenant with Mou, prince of the T'ien house". — Ma may originally have got his idea from Ch'u: Chao hun, where *mǐôg* a. occurs as Kt for a *mǐôg* 'double', by Wang Yi defined as = f.; but here, of course, b. has its meaning 'double', not 'to turn the back'.

1108. *m o u* (*mǐôg* a) 'pupil of the eye' Kt for *m a o* (*môg* b.) 'to look down on' says Yü Yü on Sün: Ta lüe phr. c.: "He looks down and sees it" (sc. the lost needle). Possible but unnecessary. Yang Liang takes a. as a verb: "Eyeing it, he sees it". — Chu Tsün-sheng says a. and b. are "the same word", and Yü Yü adds that *m o u* (*mŭg* d) 'to avert the eyes' is "near in sound" to a.; they are all aspects of one word-stem, along with *m u* (*mǐôk* e) 'eye'.

1109. *m o u* (*mǐôg*, *mug* a) 'flourishing' Kt for *m o u* (*mug* b) 'to make an effort, energetic; this is common (Ode 191 phr. c.: "just now you give force to your evil"; further examples in Tso: Chao 8, Kyü: Chou yü), see Glosses 525, 1633. — On the other hand, Ma Jung on Shu: Yao (Shun) tien says b. is Kt for a.; refuted in Gloss 1282. — When a. is Kt for b., it is generally defined, in the ancient commentaries, as = *m i e n* (*mĭan* d), and this has given Yü Sing-wu the idea to state that a. and d. "anciently had the same sound" (sic!).

1110. *m o u* (*mug* a) 'to make an effort, energetic' Kt for *m a o* (*mlug* b) 'to barter' in Shu: Kao Yao mo (Yi Tsi) phr. c.: "I bartered and transferred", see Gloss 1316.

舊我冒晦人 d 冒 e 帛 f 布 g 賄 1102 a 某 b 無 c 女某否又昏 d 昏
e 聞 f 汝無不有聞 g 靡 h 否 i 鄙 j 汝靡鄙又昏 k 謀 l 汝謀不有
昏 1103 a 某 b 誨 c 某禽祝 d 謀 e 誨猷 f 謀猶 1104 a 謀 b 敏 c 人
道謀政 d 人道敏政 1105 a 謀 b 梅 c 謀乎莫聞其音 d 視客瞿瞿梅
梅 e 晦 f 媒 1106 a 謀 b 貿 c 出於道而不謀 1107 a 年 b 倍 c 田侯
牟背之 d 背 e 魏莖與田侯年約 f 倍勝 1108 a 眸 b 冒冒 c 眸而見
之 d 瞶 e 目 1109 a 茂 b 懋 c 方茂爾惡 d 勉 1110 a 懋 b 貿 c 懋遷

1111. m u (*mæg* a) 'mother' Kt for m u (*mæg* b) 'model' says Cheng Hūan on Li: Nei tsê phr. c. First, there is a paragraph describing the d. "Rich Fry" (a dish), and then follows a paragraph e. describing the c.: "the model of the Rich", i.e. an "Imitation Rich [Fry]" (Legge: "a similar Fry"; Couvreur: "ad pinguissime frixi instar, "une imitation de la riche friture") — A ridiculous idea that c h u n 'rich' should stand alone for c h u n a o d., c. being equal to e. The *langue de cuisine* has often been eccentric in various civilisations, and whatever c h u n m u c. meant in the cookery gibberish, a. was certainly not Kt for b. The a. may be a short-form for m e i (*mwæg* f) 'rich, abundant', c h u n - m u being a binome. Or else a. 'mother' may have its own reading and value; c h u n - m u c. = "the rich (mother:) nurse" (a strongly nourishing dish)?

1112. m u (*muk* a) 'tree, wood' Kt for p u, p' u (*p'uk* b) 'in a natural state, simple, rough, unadorned' says Chu Tsün-sheng on Lun: Tsi Lu phr. c.: "The simple [man] and the reticent". This because Wang Su defines a. by d. — Reject. a. 'wooden' by extension means 'simple'.

1113. m u (*muk* a) 'to wash the hair; to arrange' Kt for p' u (*p'uk* b) 'to beat' says Chu Tsün-sheng on Kuan: K'ing chung 5, phr. c.: 'trim the branches of the trees'. — Reject. Tuan Yü-ts'ai says, evidently correct, that a. here has an extended sense: 'to wash off: to cleanse, to trim'. Here in c. serving in a binome, a. alone has the same meaning in Kuan: K'ing chung 4 phr. d.: (The trees along the road:) "when they have not yet been (washed:) trimmed (pruned)".

1114. m u (*mîôk* a) 'splendid, august' Kt for mu (*mîôk* b) 'concordant, harmonious' says Ho Yi-hang on Erya: Shī ku phr. c., this probably referring to Ode 235 phr. d. — Unlikely, see in detail Gloss 757. d. = "August was Wen Wang".

1115. n a [no] (*nâr* a) 'a place name' Kt for t o (*tâ* b) 'much' says Chu Tsün-sheng on Ode 215 phr. c.: "Will they not receive much happiness"; this because Mao Heng (after Erya) defines a. as = b. — Reject. a. is Kt for a homophonous n o (*nâr*) with a fundamental meaning 'much, ample', see in detail Gloss 188.

Again, on Ode 221 phr. d. Chu Tsün-sheng says *nâr* a. is Kt for y i (*ngia* e): "(Suitable:) comfortable is his abode"; this because Cheng Hūan defines a. as = f. — Reject. a. has here (with Wang Su and Ch'en Huan) the same meaning as above: d. = "Ample is his abode".

1116. n a i (*næg* a) 'your; then, thereupon' Kt for j a n (*niän* b) 'so, thus' says Chang Ping-lin on Chuang: Tê ch'ung fu phr. c. which, with an "inversion", would be equal to d. Wang Sien-k'ien likewise says a. means e.: "Sir, do not (thus speak:) speak like that". Wang adduces as parallel Chuang: Ta tsung shī phr. f.: "(shī tsī out from this was his being so:) that was the reason why he was so". — Reject. Chang's Kt (a. for b. in c.) is phonetically impossible, and the inversion assumed in phr. c. is incorrect. The support through phr. f. fails since the Ts'uei text version of Chuang has g. there inst. of a., which makes better sense ("that was the reason for his feeling bad").

In phr. c. Wang K'ai-yün says n a i (*næg* a) is a short-form for jeng (*niäng* h) 'to repeat, to continue', the jeng ch'eng i. meaning j.: "Sir, do not go on with your speaking" (I have already grasped your meaning). This is strikingly

plausible. (When Ma Sü-lün proposes that *næg a.* is Kt for *tsai* (*tsæg k*) 'twice, again', this is phonetically excluded).

1117. *na i* (*næg a*) 'your; then, thereupon' Kt for *sh i* (*šjǝg b*) 'only, merely' says Ma Sü-lün on Chuang: K'ie k'ie phr. c. (the final *y e* d. here equal to *y e e.*): (The wise men) "were they not merely collectors for the great robbers?" — Reject. As pointed out by Yao Fan, *pu na i* is here equal to the common *wu na i*, for instance in Tso: Ting 3 phr. f.: "Is not this a harm?" This construction with *wu na i* ... *hu* (or: *y e*) is very common (the Shī san king so yin records 38 cases from various classics). Thus c.: (The wise men) "were they not collectors for the great robbers?"

1118. *na i* (*næg a*) 'to endure' Kt for *ne ng* (*nəng b*) 'can, to be able' says Cheng Hüan on Li: Li yün phr. c.: "Therefore [it is said that] the sage can make the whole world one family". — Plausible. *næg a.* and *nəng b.* are cognate words (two aspects of one word stem).

1119. *na n* (*nán a*) 'difficult' Kt for *no* (*nár b*) says Wang K'ai-yün on Ode 299 phr. c. The *b.* would here mean d. 'peace'. Thus c. = "For long there will be given him a peaceful old age". This because on Ode 221 Cheng Hüan defines *b.* as d. — Reject. Cheng is wrong, see Gloss 188 and par. 1115 above. c. = "For long there will be given him a rare old age".

1120. *na n* (*nán a*) 'difficult' Kt for *lu an* (*lwan b*) 'disorder, rebellion' says Chu Tsün-sheng on the common phr. c. (ex. in Kung-yang: Hi 4). — Reject. *na n a.* (here *k'ü sheng*) is almost a technical term for 'revolt'. c. = "to make difficulty, to make trouble".

Similarly, Chu proposes that *a.* is Kt for *kie n* (*kén d*) or for *kie n* (*kian e*) or for *ta n* (*d'an f*) in Ode 215 phr. g.: "Are they not concordant, are they not anxious?" — Reject. *na n a.* is here a short-form for *ja n* (*ñian h*): "Are they not concordant, are they not respectful", see Gloss 693.

1121. *na n* (*nəm a*) 'south' Kt for *lin* (*gliəm b*) 'forest' says Wen Yi-to on Ode 28 phr. c.: "Far I accompany her out in the forests"; this being a parallel to a preceding line d.: "Far I accompany her out in the open country". Wen gives a lengthy historical and geographical account of why the bride in question could not very

1111 a 母 b 模 c 淳母 d 淳熬 e 淳熬之模 f 每晦 1112 a 木 b 樸 c 木
訥 d 質樸 1113 a 沐 b 撲 c 沐塗樹之支 d 未沐之時 1114 a 穆 b 睦
c 穆穆敬也 d 穆穆文王 1115 a 那 b 多 c 受福不那 d 有那其居 e
宜 f 安 1116 a 乃 b 然 c 子無乃稱 d 子無稱然 e 如此 f 是自其所
以乃 g 惡 h 仍 i 仍稱 j 復言 k 再 1117 a 乃 b 當 c 不乃為大盜積
者也 d 也 e 邪 f 無乃害乎 1118 a 耐 b 能 c 故聖人耐以天下為一
家 1119 a 難 b 那 c 永錫難老 d 安 1120 a 難 b 亂 c 作難 d 艱 e 蹇
f 憚 g 不戢不難 h 慙 1121 a 南 b 林 c 遠送于南 d 遠送于野 e 林

well go "south". — Arbitrary and unconvincing. But he adduces another interesting case. In Tso: Siang 19 we find the phr. *lin chung e*; this is the term for a bell tuned in a certain way (in Li: Yüe ling, *ki hia*, we find *lin chung f* as the name of a pitch-pipe). The bell's name occurs abbreviated into *Talin g*. in Kyü: Chou yü, *hia*. This *lin chung* recurs written *h*. in various inscriptions on bronze bells. Now, to a phr. *lin ho chung i*. in the Kuo-shu Lü bell inscription corresponds *nan ho chung j*. in the Ch'u Wang bell inscription (K'ao ku t'u 7:12). Here it is tempting to assume that *nan* (*nəm a*) is Kt for the *lin* (*gliəm b*, *h*). The case is not quite conclusive, however, since the phonetic congruence is rather poor, and it is conceivable that the *nan ho chung* is not identical with the *lin ho chung* but simply means: "southern-type *ho chung*".

1122. *nan* (*nəm a*) 'male, prince of the *nan* class' Kt for *jen* (*niəm b*) 'charge, office' says Si-ma Ts'ien since he renders Shu: Yü kung phr. c.: "States of the *nan* princes" by *d*. In Ta Tai li: Pen ming we find phr. *e*. — A scholastic attempt at etymology, entirely worthless. Cf. Gloss 1387.

1123. *nan* (*näng a*) 'sack, bag' Kt for *kuang* (*kwäng b*) 'drinking horn, a kind of ritual vessel' says Kuo Mo-jo on the Ta feng Kuei inscr. phr. c., whatever that may mean. — Reject. Moreover, it is highly doubtful whether the archaic graph in question is really id. with *a*.

1124. *nao*, *hao* (*nög, xnog a*) 'to disturb; to flinch' Kt for *kiao* (*kög b*) 'to contact, to have relations with' says Pi Yüan on Mo: T'ien chī, chung phr. c., "because *a*. and *b*. anciently had the same sound" (which is very wrong): "to make friendly missions to and have relations with the neighbours". — Some comm. have tried to explain *a*. as standing for *jao d*. (within the same Hs series) 'to wind round', here then: "to make friendly missions to and (bind:) attach [to themselves] the neighbours". But *d*. is only known in a place name in pre-Han texts. In fact, the Ts'ao text version of Mo had *b*. inst. of *a*., and *p'ing-kiao* is a natural binome, so this version is surely preferable. *a*. is simply a wrong character, not a Kt. *b*. could easily be distorted into *e*. by an ignorant copyist, the Rad. 64 being a later addition.

1125. *nao* (*nög, xnog a*) 'to disturb; to flinch' Kt for *chao* (*tïog b*) 'to call, to beckon' says Ma Sü-lun on Chuang: T'ien ti phr. c., following a text version which has *yi d*. instead of *ku*: "With their hands they beckon and with their chins they (point) make signs". — Reject. Lu Tê-ming here reads *a*. *jao* (*niïog*), and Si-ma Piao defines it as = *e*. 'to move'. This shows that Lu took our *nög a*. as Kt for *jao* (*niïog f*) 'to disturb, to set in motion' (in fact' Lu's Kt is unnecessary, since *a*. and *f*. both fundamentally mean 'to disturb'). The version with *d*. (ap. Lu Tê-ming) is superior because of the parallelism. Thus *e*. = "When their hands moved and their chins pointed" (all the people flocked to them).

1126. *nao* (*nög [dnög?] a*) 'mud' Kt for *ch'ao* (*d'ïog b*) 'to go to the court of' says Liu Sin-yüan on the Ch'en Hou Yin Tsī Twei inscr. phr. c., which he decipheres: "He went to the court . . . of the feudal lords". — *a*. Kt for *b*. could be

admitted since *ch o* (*tōk d*) 'high' serves as Phonetic in *t a o* (*d'og e*) 'sad' and in *t i a o* (*d'iog f*) 'to shake'.

1127. *n e n g* (*nəng a*) 'can' (in the sense of 'bear' this char. was read *n a i*/*nəg*) can serve for *n a i* (*nəg b*) 'to endure', just as *b.* can serve for *a.* (see par. 1118 above; the two words are cognate). Example: Sün: K'üan hüe phr. c.: (The one who borrows boat and oars), "it is not that he endures water" (but he can still cross rivers); Yü Yüe here *a.* Kt for *b.* (For a famous phr. *j o u y ü a n n e n g e r* Shī and Shu, where Sū Miao erroneously took *a.* to be Kt for *b.*, see Gloss 917).

Again, *a.* can serve as Kt for *n a i* (*nəg d*) 'then', e.g. Ts'ê: Wei ts'ê phr. e.: "the king then again enfeoffed his son".

Again, *a.* can serve as Kt for *e r* (*niəg f*) as in Sün: Kie pi phr. g.: "Remove and reject it". (Wang Yin-chī here *a.* Kt for *f.*; for cases where such a Kt has been erroneously proposed see Glosses 189, 917, 1570).

1128. *n e n g* (*nəng a*) 'can' Kt for *n i n g* (*nieng b*) 'peace, to tranquillize' says Ma Juei-ch'en on Ode 253 phr. c.: "... tranquillize the near ones". — Refuted in Gloss 917. c. = "Be gentle with the distant ones, (treat well:) be kind to the near ones".

Again, on Chuang: Jang wang phr. d. Ma Sū-lun says *nəng a.* is Kt for *nieng b.*, this latter in the sense of 'would that, to have a wish to' (common): (If a treaty says: if your right hand seizes [a desired territory], then your left hand will be destroyed, and *vice versa*) "would you, sir, wish to seize it"? — Unnecessary: d. = "Could you, sir, then seize it"?

1129. *n e n g* (*nəng a*) 'can' Kt for *j e n* (*niən b*) 'to endure' says Ma Sū-lun on Chuang: Ying ti wang phr. c.: "He is one who endures his work". — Reject. If 'to endure' were Chuang's idea, we should rather say that *a.* is Kt for *n a i* (*nəg d*). But this is unnecessary. c. = "He is one who is capable of his work".

1130. *n i* (*niər a*) 'mud, mire' Kt for *n i e* (*niət b*) 'black' says Wang Nien-sun (followed by Liu Pao-nan) on Ta Tai li: Tseng tsī chī yen phr. c. He points out that anciently *s h a d.* serves for *a s h a* later wr. *e.* 'gauze' and he interprets: "If white gauze lies in black [dye], it will be black along with it". He refers to Lun: Yang Huo phr. f.: "Is it not said of the white: black-dye it and it will yet not become black". Wang Nien-sun points out that Wang Ch'ung already seems to have

鐘 f 林鍾 g 大林 h 蓄鍾 i 蓄餘鍾 j 南餘鍾 1122 a 男 b 任 c 男邦
d 任國 e 男者任也 1123 a 囊 b 觥 c 復囊 1124 a 撓 b 交 c 聘撓四
鄰 d 繞 e 堯 1125 a 撓 b 招 c 手撓顧指 d 頤 e 動 f 擾 1126 a 淖 b
朝 c 淖。者戾 d 卓 e 悼 f 掉 1127 a 能 b 耐 c 非能水也 d 乃 e 王
能又封其子 f 而 g 廣(曠)焉能弃之 1128 a 能 b 寧 c 柔遠能通 d
君能攬之乎 1129 a 能 b 忍 c 能其事者 d 耐 1130 a 泥 b 涅 c 白沙
在泥與之皆黑 d 沙 e 紗 f 不曰白乎涅而不緇 g 白紗入緇不練自

held this view, since in Lun heng: Shuang sing we find g. — This is very ingenious, but when in phr. c. we have *sh a d.* ‘sand’ and *ni a.* ‘mud’, it would be curious indeed if they both were Kt for other words: *sh a e.* ‘gauze’ and *nie b.* ‘black’. c. makes good sense as it stands: “If white sand lies in mud, it will be black along with it”. What, then, about the Lun phr. f.? The parallel in Ta Tai li phr. c. should teach us that Wang Ch’ung and other Han-time writers (see Wang Nien-sun: Shu wen) were wrong in taking d. as serving for e. In Lun as well *nie (niət b)* means ‘black sediment in muddy water’ (the char. b. can also, in Yili, mean ‘to silt up, to block’): f. = “Is it not said of the white: (black-sediment it:) put it in black sediment and it will yet not become black”. — *niər a.* and *niət b.* were evidently cognate words.

1131. *ni (niət a)* ‘near, to be familiar with’ and *ni (niək b)* ‘near, to be familiar with’ are properly two quite distinct words (a. not Kt for b. nor *vice versa*), though synonymous and used interchangeably; thus Tso: Ch’eng 2 phr. c. recurs in Tso: Chao 32 as d. This uncertainty obtains also in the sound glosses. In Lun: Hiang tang, Lu Tê-ming gives a. the reading *niək*, in Tso: Min 1 the same Lu gives b. the reading *niət*. Indeed, Hū Shen in Shuowen already registers a. as a “variant” of b. Their proper readings are, however, incontestable. a. has a *dental* final, since its Phonetic is *niər*; b. has a *velar* final, since its Phonetic is *niək* and it rimes with -k in Ode 224.

1132. *ni (niət a)* ‘near, to be familiar with’ Kt for *ni (niər b)* ‘dead father’s shrine’ says Ma Jung (followed by Tuan Yü-ts’ai etc.) on Shu: Kao Tsung jung jī phr. c.: “Do not be over-rich in the dead father’s shrine”. — Refuted in Gloss 1492. *feng* is a corruption of *li d.*, c. = “Do not perform rites in familiarity”. For a detailed discussion see that Gloss.

1133. *ni (niət a)* ‘near, to be familiar with’ Kt for *ni (niēt b)* ‘glue, to adhere to’ says Chu Tsün-sheng on Chouli: Kung jen phr. c.: “all kinds of glue”. — The char. b. is only known from Shuowen with a quotation from Tso: Yin 1, where the orthodox text has d. (cf. par. 1131). The word *niət a.* itself, meaning ‘near, close’ may very well have a technical application: the (adhering): sticking matter’ and there is no need of a Kt.

1134. *nie (niət a)* ‘black sediment’ (cf. par. 1130 above) Kt for *ch i, tie (tiēt, tiet b)* ‘to stop up’ says Chu Tsün-sheng on Yili: Ki si li phr. c.: “Menials block up the latrine” (sc. which the dead nobleman had used, so as to prevent its being used further). Cheng Hūan defines a. as = d. Chu mentions another explanation: a. Kt for *nie (niəp e)* ‘to stop up’ (ex. in Shu). — Reject. a. is used with an extension of meaning; it is fundamentally ‘sediment in muddy water’, then ‘to silt up, to stop up’.

1135. *nie (ngiat a)* ‘concubine’s’ son Kt for *o (ngăt b)* ‘to load high’ (Shuowen) says Tuan Yü-ts’ai on Ode 97 phr. c.: “The attendant ladies are tall-coiffed”. This because the Han and Lu schools read d. — The char. b. is known from no other early text, but in Lü: Kao li we find the phr. e., where Kao Yu says the last words “should be” (i.e. are Kt for) f.: “Sung Wang built a tall-rising (high) terrace”. The word g., here unmistakeably meaning ‘high’, is well known as meaning ‘shoots from stump

of a tree' (Shī) and as such has (Ts'ieyün) both readings *ngiat* and *ngât*. The same word is written h. or i. (*ngât*, Shu) 'shoots from stump of a tree'. The fundamental meaning of the stem is evidently 'to stick up, to protrude upwards', hence also 'to rise high'. Since g. is well attested in the reading *ngiat* as well as *ngât*, we should say that there is a stem variation *ngiat*: *ngât*, and our *ngiat* a. in the Ode phr. c. is not a Kt for b. but stands for g. (within the same Hs series) 'rising high' (here: tall-coiffed' see Gloss 174) in its reading *ngiat*. Thus the Mao school read *ngiat*, the Han and Lu schools *ngât*, two aspects of the same word-stem.

ngiat a. "stands for" but is not Kt for g., for they are etymologically the same word. *ngiat* 'concubine's son' properly means an 'off-shoot'. This was already recognized by Cheng Hūan, for on Li: Yü Tsao phr. j. he says: a. "ought to be i.": "A ruler's son says: your servant, a shoot from the stock".

1136. *nie* (*niap* a) 'to promise' is Kt for *tie*, *chê* (*d'iap*, *i'iap* b) 'thin slice of meat' in Li: Shao yi, orthodox version phr. c., where Cheng Hūan's text version had b. instead of a. (quoted in his comm. on Chouli: Hai jen). Ts'ieyün and Lu Tê-ming both read b. Anc. *d'iap* = Arch. *d'iap*, but Lu alternatively Anc. *tsiap* = Arch. *i'iap*.

1137. *niu* (*niôg* a) 'to tie' Kt for *jou* (*niôg* b) 'to make pliable' in Yili: Ta shê yi, Ku-wen version phr. c., where the orthodox version has d.: "The prince himself tests [the bow's] flexibility".

1138. *nung*, *jung* (*niung*, *niung* a) 'thick covering, luxuriant growth' Kt for *jung* (*niông* b) 'great' says Wang Sien-k'ien, for *jung* (*niung* c) 'bushy' says Chu Tsün-sheng on Ode 24 phr. d. The Han school reading was e. — The meaning 'thick, rich' of a. is well attested, see Gloss 61. There is hardly any Kt here; there were two different text traditions, both making good sense: d. = "How rich they are"; e. = "How great they are". a. and c. are, of course, the same word.

1139. *nü* (*nio* a) 'woman' Kt for *lu* (*lo* b) says Kuo Mo-jo on the Mien P'an inscr. phr. c. *lu* b. would here have the same meaning as in Shī ki: Chou pen ki phr. d. (the Shu Sū preface, has correspondingly *lü* e): "(Chou Kung) extolled the charge given him by the Son of Heaven". Kuo proposes that the *tsing nü* (*dz'ïng nio*) in c. is Kt for *king lu* (*kïng lo* f), c. meaning: (Mien) "reverently extolled the king's grace". — A highly amusing speculation, phonetically quite unacceptable. The meaning of phr. c. is quite obscure.

黑 1131 a 昵 b 暱 c 親暱 d 親昵 1132 a 昵 b 禰 c 無豐于昵 d 豐禰
 1133 a 昵 b 𪛗 c 凡昵之類 d 暱 1134 a 涅 b 室 c 隸人涅廁 d 塞 e 釁
 1135 a 孽孽 b 輶 c 庶姜孽孽 d 庶姜輶輶 e 宋王築為蕪帝 f 輶
 臺 g 蕪 h 櫨 i 枿 j 公子曰臣孽 1136 a 聶 b 牒 c 聶而切之 1137
 a 紐 b 標 c 公親紐之 d 公親標之 1138 a 穰穰 b 茂 c 茸 d 何彼
 穰穰(穰)矣 e 何彼茂矣 1139 a 女 b 魯 c 靜女王休 d 魯天子之命 e

1140. o (*·át a*) 'to stop' Kt for h a i (*g'ád b*) 'to hurt' say Ch'en Huan and Chu Tsün-sheng that the Han version scholars meant about Ode 235 phr. c., since they defined a. by d.: "Do not cause suffering to your own persons". — Reject. c. = "May it not (stop:) cease in your persons" (sc. the mandate). See in detail Gloss 764.
1141. o (*·ák a*) 'evil' Kt for w u (*·wo b*) 'impure' says Chu Tsün-sheng on Tso: Ch'eng 6 phr. c.: (There are the Fen and Kuei rivers) "to carry away the dirt". — Reject. c. = "to carry away the evils" (the infections).
1142. o (*nǵlák a*) 'forehead' Kt for o (*·ák b*) 'evil, wicked' was probably the idea of Pseudo-K'ung in his comm. on Shu: Kao Yao mo (Yi Tsi) phr. c.: "Without [difference between] day and night he was wicked". — Refuted in Gloss 1330, with a detailed discussion. a. is Kt for o (*nǵlák d*) 'to dispute', and c. = "Without . . . he was obstreperous".
1143. o u (*ngu a*) 'two working together, a pair' Kt for j u (*ñiu b*) 'to moisten, to soak, wet' says Chu Tsün-sheng on Lü: Pi ki phr. c. (Kao Yu defining a. by d.): (He met robbers) "on the moist sands" (the margin of the river). — Plausible.
1144. p a (*b'wāt a*) 'to pull out' and p e i (*b'wād a*) 'to thin out' (as a forest) Kt for f u (*p'iwāt b*) 'to chop' says Pi Yüan on Mo: T'ien chī, hia phr. c., adding that k i n g d. 'strong' should be corrected into e. 'to cut the throat, to cut the head': "If there were such among the people who resisted, he (cut:) killed them". Sun Yi-jang prefers to consider a. as a wrong character for f. 'to kill'. — Both unnecessary and arbitrary. The text is good as it stands: ". . . he violently removed (exterminated) them" (so also Forke).
1145. p a i (*pwād a*) 'to bow' Kt for p e i (*b'wād b*) 'to thin' (a forest, pulling out the trees) says Cheng Hüan on Ode 16 phr. c.: "Do not cut it, do not uproot it". — Refuted in Gloss 47. a. has its proper value: c. = "Do not cut it, do not bend it".
1146. p a i (*b'weg a*) 'exhausted' Kt for p i (*p'iek b*) 'to press' says Chang Ping-lin on Chuang: T'ien Tsī Fang phr. c.: "They may occupy low and small positions and yet are not pressed" (Ma Sü-lun says a. is Kt for f u/*b'üük d* which Hü Shen — without text support — defines as = 'full'; this makes no sense at all in c.). — Reject. No Kt is required. a. is well attested meaning 'exhausted', e.g. Yi: Kua 33 phr. e: "There is suffering and exhaustion"; Kung-yang 15 phr. f.: "Extreme is the exhaustion (destitution)" (it is here a question of lack of food during a siege). Thus c.: "They may . . . and yet are not (exhausted:) destitute".
1147. p a n (*pwán a*) 'to squat' and p' a n (*b'wán a*) 'to turn round' Kt for p a n (*pwán b*) 'variegated' in Li: Nei tsê and Chouli: Nei yung phr. c.: "A horse black along the spine and with piebald forelegs".
1148. p a n (*pwán a*) 'to squat', p' a n (*b'wán a*) 'to turn round' in Ode 56, Kuo P'o's version (in comm. on Erya) phr. b, or p' a n (*b'wán c*) 'basin' in the Mao version d, or p' a n (*b'wán e*) 'tray' in the Han and Ts'i versions phr. f., all Kt for p i e n (*b'ian g*) 'to rejoice, joy, joyful' says Tuan Yü-ts'ai (followed by Ho Yi-hang and others): b., d., f. = "We achieve our joy". — The meaning is correct but the Kt is unconvincing. g. is a Shuowen word with no early texts, and though a character p i e n (*b'ian i*) 'cap' in Ode 197 phr. j. by Mao Heng is defined as

= h. 'joyful', and though Tuan says i. here is a short-form for Shuowen's *b'ian* g., it is quite the other way round. Lu Tê-ming in phr. j. reads i. *b'wân*, making Mao take *b'ian* as Kt for the *b'wân* 'joy' of a. etc. above. Moreover, Mao's interpretation in Ode 197 phr. j. is not acceptable (j. here means 'to fly', see Gloss 591). Thus g. and i. meaning 'joy' entirely lacks text support. In fact, the words a., c., e. are all Kt for a homophonous word *p' a n* (*b'wân*) 'to rejoice, joy', see in detail Gloss 160.

1149. *p a n* (*pwan* a) 'to divide, to distribute; rank' etc. Kt for *p' a n* (*b'wân* b) 'to turn round' says Ma Jung on Yi: Kua 3 phr. c. (where, indeed, Cheng Hsün's text version had b. instead of a.). Ma paraphrases *p a n - j u* by d.: "The horses turn round and do not go forward". — Unlikely (in spite of Cheng's variant, which may simply be a correction made by Cheng in the wake of Ma), since in the same Kua 3, one paragraph earlier, we find the phr. e., which undeniably means 'to turn round'; it is too improbable that immediately after e. the same word would be written with a Kt: a.

Lu Tê-ming does not follow Mao and Cheng but reads a. *pwan* in its regular fashion. He quotes an ancient Tsī Hia chuan f.: "The horses pull on each other and do not go forward". This evidently builds on the fundamental meaning of a.: 'to divide, to separate'. Thus c. really means: "The horses tug apart".

In favour of Ma Jung's Kt idea could be adduced the phr. g. "to withdraw the army" (retire) in Tso: Siang 10 ("to turn round the army"). Yet Lu Tê-ming has no sound gloss here, evidently reading a. *pwan* as usual. In fact, our phr. g. is quite analogous to the common phr. h. This *ch en lü* fundamentally means "to arrange, to marshal the cohorts", but has all through Tso and other texts come to mean "to lead troops home": they have been spread out, be it in a siege or on battle-fields, now they are rearranged so as to constitute the strictly kept together army preparatory to the return march. *p a n* a. 'to distribute, to arrange' is quite synonymous with this *ch en h*.

It may be added that when *pwan* a. means 'to distribute, to arrange according to rank, rank' etc., Chu Tsün-sheng believes that it is Kt for *piwân*, *b'iwân* i. 'to divide, part'. — Reject. The words are strictly independent; they may possibly be cognate.

旅天子之命 f 敵魯 1140 a 遇 b 害 c 無遇爾躬 d 病 1141 a 惡 b 汙
c 以流其惡 1142 a 領 b 惡 c 罔晝夜領領 d 謫 1143 a 耦 b 濡 c 於耦沙
之中 d 淤沙 1144 a 拔 b 制 c 民之格者則勁拔之 d 勁 e 勁 f 殺
1145 a 拜 b 拔 c 勿翦勿拜 1146 a 憊 b 偪 c 處卑細而不憊 d 畜 e 有
疾憊也 f 甚矣憊 1147 a 般 b 班 c 兩黑脊而般臂 1148 a 般 b 考般
c 槃 d 考槃 e 盤 f 考盤 g 昇 h 樂 i 升 j 升彼驚斯 1149 a 班 b 般
c 乘兩班如 d 班旋而不進 e 磐桓 f 相率不進覲 g 班師 h 振旅 i

1150. p a n (*pʷán* a) 'half' is Kt for p o (*pʷár* b) 'to spread, to throw out' in Yili: Shī yū li, Ku-wen version phr. c.: "One throws the remains [of the food] in a basket", where the orthodox Kin-wen version has d.

1151. p' a n (*b'wán* a) 'bank between fields; to rebel' etc. Kt for w e n (*mīwən* b) 'to ask' says Ma Sü-lun on Chuang: Sü Wu Kuei phr. c. The same story (about the statesman Si P'eng) recurs, strongly varied, in several texts: Kuan: Kie p'ien phr. d.; Lü: Kuei kung phr. e.; Lie: Li ming phr. f. From all these Ma picks together a line: g., for which c. would stand — w a n g being a fault for c h i, p' a n Kt for w e n: "He has a high purpose (ambition) but he (also) takes advice from subordinates". All this is exceedingly risky, and it is, of course, by no means sure that c.—f. are variants of the same idea.

a. and h. (both *b'wán*) are frequently used as synonyms in the sense of 'to separate from, to abandon, to rebel against'. Thus the quotation f. in Lie is the version that comes nearest to Chuang's c., but for the absence of p u 'not' in c. But that this is simply a lapsus in the transmission follows from Lu Tê-ming's paraphrase: i., which shows that in c. as well Lu's version had the p u. Thus, with Lu, c. and f. would mean: "In high position he is oblivious of it (sc. not proud), his inferiors do not rebel against him".

This is all very well, but it does not bring out the antithesis s h a n g: h i a, which demands that these two should be analogous in the sentence. Hence we should propose another interpretation: "Those in high positions will (forget him:) not be troubled about him (i.e. not jealous or afraid of him), those in low positions will not rebel against him" (i.e. he will be liked by high and low).

1152. p a o (*póg* a) 'precious thing, treasure' Kt for f u (*p'íug* b) 'prisoner of war' says Chu Tsün-sheng on Tso, Kung-yang and Ku-liang (Chuang year 6) phr. c., where Ch'un-ts'iu has d. Tuan Yü-Ts'ai says b. is Kt for a. — Unnecessary, see LC par. 311.

1153. p a o (*póg* a) 'to preserve, to guard' etc. Kt for m a o (*mog* b) 'very old, senile' says Yü Yüe on a passage in Shu: Wei ts'í c., where Si-ma Ts'ien has d. — Refuted in Gloss 1506.

1154. p a o (*póg* a) 'to preserve, to protect, to guard' etc. Kt for f u (*b'íók* b) 'to return' to revert' says Tsiang Si-ch'ang on Lao 15 phr. c.: "Those who revert to the Tao do not wish to be full". Ma Sü-lün points out that Huai: Tao ying, one text version, quotes b. instead of a., and that Wen-ts'í: Shou jo quotes fu (*b'íük* d) 'to submit, to subdue' instead of a. Ma favours the latter: "Those who submit to the Tao . . ." and considers *póg* a. and *b'íók* b. as Kt for this *b'íük* d. — The a. version: "Those who preserve the Tao . . ." makes equally good sense. It is futile to speculate which of the three is authentic, the other two being "Kt". There were three different text traditions, and we cannot tell which of them represents the original wording.

1155. p a o (*póg* a), 'to preserve, to protect, to guard' etc. Kt for f u (*b'íüg* b) 'to carry on the back, to carry' says Ch'en Meng-kia (K'ao ku hüe pao 1955 p. 98) on phrase c. in several early inscriptions and on Li: Nei tsé phr. d. The p a o a. here clearly means "amah", nurse, woman who has the care of children, in the

inscriptions further a title 'governess, matron'. Ch'en asserts that p a o a. "had the same sound as b". — Reject. The very phr. d.: "The nurse received [the child] and carried it" (Couvreur: "Custos mulier accipiebat") shows that p a o a. and f u b. were entirely different words. a. here in d. simply means "the one who guards", has the care of the child.

1156. p a o (*póg* a) 'to respond, to recompense, to report' etc. Kt for f u (*p'íug* b) 'to hasten to' says Cheng Hūan on Li: Shao yi phr. c.: "Do not hastily go away" (from a task), and on Li: Sang fu siao ki phr. d. "a hasty interment" (earlier than at the proper time). — Reject. p a o a. sometimes serves for a word p a o (*póg*) 'illicit love', as in Tso: Sūan 3 phr. e.: "Prince Wen had illicit intercourse with the wife of Cheng-tsi". The meaning here is clearly 'illicit, unlawful, irregular'. c. = "Do not (irregularly:) improperly go away"; d. = "an (unlawful:) irregular interment".

Again, on Kuan: K'ing chung, ting phr. f. Chang Ping-lin says p a o a. is Kt for f u b. 'to rush' and s h a n g g. is a corruption of h. (!), thus: "The downward-rushing waters from the gorges". Wang Yin-chī proposes that p a o a. is a corruption of i., which would stand for j. — Reject. Wang's emendation is too unlikely, there being no similarity between a. and i. Chang's changing of s h a n g into h i a is too arbitrary. p a o a. here again has the sense of 'unlawful': "The (unlawfully:) abnormally rising waters from the gorges".

1157. p a o (*póg* a) 'to respond, to recompense, to report' etc. Kt for p o (*b'ǎk* b) 'white; to make clear, to declare, to report' says Chu Tsün-sheng on various texts where a. means 'to report' and where early commentators have defined it by b. On a case of a. = 'to report' in Chuang: Ying ti wang Ma Sū-lun proposes that *póg* a. is Kt for k a o (*kóg* e) 'to announce'. — Both should, of course, be rejected. *póg* a. has a fundamental meaning of 'to give back, to bring back', and 'to report' is a natural extension of this meaning. No Kt is needed.

1158. p a o (*b'óg* a) 'to carry in the arms' Kt for p' a o 'to throw away' says Wen Yi-to on Ode 21 phr. c. A preceding line: s u y e t s a i k u n g he refers to a nobleman: "Early and late he is [on duty] in the palace", and here c.: "He throws away coverlet and night-chemise" (eager to go to his duties). — The word b. is known from no pre-Han or Han text, it crops up much later, and with Wen's

分 1150 a 半 b 播 c 半餘于籜 d 播餘于籜 1151 a 畔 b 問 c 上志而下畔 d 上識而下問 e 上志而下求 f 上志而下不叛 g 上志而下問 h 叛 i 在上不自高於下無背者 1152 a 寶 b 俘 c 衛寶 d 衛俘 1153 a 保 b 老 c 吾家老遜于荒 d 吾家保于喪 1154 a 保 b 復 c 保此道者不欲盈 d 服 1155 a 保 b 負 c 保 o 母 d 保受乃負之 1156 a 報 b 赴 c 毋報往 d 報葬 e 文公報鄭子之妃 f 谿谷報上之水 g 上 h 下 i 鄣 j 障 1157 a 報 b 白 c 誥 1158 a 抱 b 拋 c 抱衾與裯 d 寔命不

idea the following line: *shī ming pu t'ung d.* makes poor sense. The traditional interpretation, referring the ode to the ladies of the palace (secondary wives) is far better: "We carry in the arms the coverlet and the night-chemise — truly our lot is not like [hers]".

1159. *pao (pōg a)* 'reed mat for wrapping; bushy, dense' Kt for *piao (b'iog b)* 'reed, rush' says Tuan Yü-ts'ai on Li: *K'ü li* phr. c.: "rush sandals". The proper char. b. occurs in Yili: *Sang fu chuan* phr. d.: "The coarse sandals are of the fibres of *piao-k'uai* rush". — Plausible.

1160. *pao (pōg a)* 'reed mat; bushy, dense' Kt for *piao (p'io g b)* defined as = c. 'motley; to make beautiful, to refine' says Cheng Hsün (following the tradition of the King Fang school) on Yi: *Kua 4* phr. d. (in later editions changed into e.) — Possible. Whether *pao meng e.* (var. d.), as mostly stated, means: "(to embrace:) have patience with the ignorant"; or *piao meng (b.)* means: "(to make fine:) to educate the ignorant"; or they both mean something entirely different cannot be determined, since the Yi text, as often, is quite obscure.

1161. *pao (pōg a)* 'reed mat; bushy' dense' Kt for *fu (p'iu g b)* 'prisoner of war' says Wang Nien-sun on Ku-liang: Yin 5 phr. c.: "to make prisoners the people" (sc. of the invaded state). — Phonetically not very convincing. Wang adduces in support of his idea that in Tso: Yin 8 there is a place called *Fou-lai d.* which in Kung-yang and Ku-liang is called *Pao-lai e.* That is true, but here the phonetic similarity is greater: *Fou (b'io g)*: *Pao (pōg)*. Fan Ning defines a. by f. 'to restrain': "to coerce the people", but this is supported by no text parallel. It seems more reasonable to take *pōg a.* as Kt for *pao (b'og g)* 'to oppress, oppressive, to tyrannize': "to tyrannize the people". Cf. Mo: Tsie yung, chung phr. h. The char. *pōg a.* has sometimes for variant *pao (pōg i)* 'shrubbery, bushy' (Ode 132 phr. j. in the Mao version is k. in Kuo P'o's text version). This *pōg i.* serves as Kt for *fou (b'io g l)* 'drumstick' in Tso: Ch'eng 2 phr. m.: "With his right hand he grasped the drumstick". Here again we have an interchange of the Phonetics in a. and b., but the contrast *pōg: b'io g* is still not so strong as that proposed by Wang above.

1162. *pao (pōg a)* 'reed mat; bushy, dense' Kt for *piao (b'iog b)* 'to die of starvation' says Wang Nien-sun on Kuan: *Pa kuan* phr. c.: "In the times of great disaster, among the multitude there are such who are left to die of starvation". — Plausible.

1163. *pao (b'og a)* 'violent, oppressive, to oppress', etc. Kt for *po (b'āk b)* 'white' says Chu Tsün-sheng on Kuan: *Sheng ma* phr. c.: "White cloth". — Reject. The char. a. is also used for a word *pu (b'uk)* 'to expose to the sun' (e.g. in Meng) and c. means: "Bleached cloth".

1164. *pao (b'og a)* 'violent, oppressive, to oppress' Kt for *po (b'āk b)* 'thin' etc. says Yü Yüe on Li: *Wang chī* phr. c.: "When there was not sufficient for the rites of mourning and sacrifices, it was called (thinness:) sparsity". — Reject. Cheng Hsün defines a. here by d. 'to waste'. This is a free circumlocution. *pao a.* 'violent' is here by extension = 'reckless': c. = "When . . . , it was called (recklessness:) reckless waste".

1165. *pei* (*pwád* a) 'marshy jungle' and *p'ei* (*p'wád* a) 'amply-flowing [rain]' Kt for *po* (*b'wát* b) 'foot, to trample' but here in a sense of 'to fall down' says Tuan Yü-ts'ai, Ma Juei-ch'en and Ch'en Huan on Ode 255 phr. c. This because Hü Shen in Shuowen says *b'wát* b. means d., thus suggesting that there was a synonym-binome e., corresponding to the c. of the Ode, both members meaning 'to fall down'. b., ordinarily meaning 'foot, to trample' would then be employed for such a *b'wát* 'to fall down': c. = "When a tree, fallen down, is lifted". Mao Heng, on the other hand, defining a. as = *pei* (*b'wád* f) 'to pull out' (a word occurring in Ode 237, see Gloss 800) correctly surmised that *pwád* a. and *b'wád* f. were cognate. Thus c.: "when [a tree] fallen down and uprooted is lifted". — Tuan *et consortes* have only one point of support for their Kt theory: Lun: Li jen phr. g.: "Even in [times of] collapse he stays there." Here Ma Jung says the binome *tien - pei* means h. 'to fall', thus already in Han time posing a verb *b'wát* b. 'to fall'. This is all very well, but when Confucius employs the phr. *tien - pei*, it is obviously an allusion to the Ode 255 and he could very well use the metaphor 'fallen down and uprooted' to express the idea of collapse and disaster. On the whole, Mao Heng has better support than Ma Jung and his modern followers. Cf. Gloss 944 (GSR 501 should be corrected accordingly).

1166. *pei* (*pwád* a) 'marshy jungle' and *p'ei* (*p'wád* a) 'amply-flowing [rain]' Kt for *pi* (*piád* b) 'to cover, to screen' says Chu Tsün-sheng on Yi: Kua 55 phr. c.: "Ample is the screen" (sc. hiding the sun). — The phr. is very obscure. Lu Tê-ming records the variant d., and Wang Pi evidently has this *pei* (*b'wád* d) 'banner' since he defines a. ~ d. here by e. 'curtain' (some big, "banner-like" covering hiding the sun). Lu, however, says that Yao Sin read a. *p'wád*, defining it as = f. 'voluminously flowing'. Lu further mentions that Sū Miao read it *p'wád* and that Tsi-hia chuan read *pei* (*pwád* g) but defined this latter as meaning 'small' (Cf. Gloss 45), further that Cheng Hün and Kan Pao likewise read g. but defined this as 'knee-covers used at sacrifices'. — In all this muddle it is well to reckon with the parallelism with an earlier line h.: "Ample is the screen". Our a. or d. should mean something analogous. If read *pwád*, a. and d. being Kt for g. (within the same Hs series), we could take g. as it stands, neither meaning 'small' nor 'knee-cover' but = 'covering, umbrageous' as in Ode 16 (Sū Miao and Ts'ieyün there reading Anc. *puái* = Arch. *pwád*; an alternative reading was *pjwei/pjwád*, see Gloss 45). Another aspect of the same word stem is *p'ei* (*p'wád* i) and *pei*

同 1159 a 苞 b 蓼 c 苞履 d 疏履者蓼蒯之菲 1160 a 苞 b 彪 c 文 d
苞蒙 e 包蒙 1161 a 苞 b 俘 c 苞人民 d 浮來 e 包來 f 制 g 暴 h 暴人
害民 i 柶 j 山有苞櫟 k 山有柶櫟 l 柶 m 右援柶 1162 a 苞 b 殄 c 莠
c 大凶則眾有遺苞矣 1163 a 暴 b 白 c 暴布 1164 a 暴 b 薄 c 喪祭
用不足曰暴 d 耗 1165 a 沛 b 跋 c 顛沛之揭 d 踣 e 踣跋 f 拔 g 顛
沛必於是 h 僂仆 1166 a 沛 b 蔽 c 豐其沛 d 旒 e 幡幔 f 滂沛 g 節

(*b'wdd* i) 'dense, luxuriant' (Ode 140). Thus phr. c.: "Ample is the screening (covering)" sc. of the light of the sun; this in agreement with Wang Pi and Chu Tsün-sheng, yet not accepting their Kt ideas.

1167. *p e i* (*b'wdd* a) 'streamer, banner' Kt for *f a* (*piwät* b) 'to start, set out' says Wang Yin-chi on Ode 304, Mao version, phr. c.: "Wu Wang then set out". This because both the Han and the Lu versions of the Ode had d. Yü Yüe, on the other hand, says a. is Kt for *f a* (*b'iwät* e.) 'to strike, to attack: "Wu Wang then went to attack". — Mao Heng naturally interprets his c.: "Wu Wang set up his banner". It is not necessary to take a. as a Kt. There were two divergent text traditions: c. and d. (of which d. was better because the rime word was a *giwät*). Yü Yüe's Kt idea is arbitrary and unnecessary. Cf. Gloss 1198.

1168. *p e i* (*piëg* a) 'low, humble' Kt for *p i* (*piär* b) in the sense of 'to arrange' says Yü Yüe on Shu: Wu yi phr. c.: "Wen Wang arranged his affairs". — Refuted in Gloss 1844. c. = "Wen Wang was humble and submissive" (see in detail that Gloss).

Again, on Chuang: T'ien hia phr. d. Sun Yi-jang followed by Ma Sü-lun says a. is Kt for b.; this since Sün: Pu kou has a phr. e.: (In regard to size) "Heaven is comparable to (of the same size as) Earth". — Reject. Besides being phonetically unallowable, the Kt fails in the parallelism with the following words: f. "A mountain is as level as a marsh"; d. "Heaven is as low as Earth" — the final words are attributes, indicating quality: level — low.

Certain parallel cases, however, have tempted to the Kt speculations above.

In Ode 191, Mao version, phr. g.: "The Son of Heaven, him you should (augment:) strengthen, you should cause the people not to go astray", the word *p' i* (*b'iar* h) rimes with *m i* (*miär*). In Sün: Yu tso the Ode line is quoted i. or (certain versions) j., and Yang Liang (followed by all subsequent scholars) says k. (*piëg*) is Kt for h. (*b'iar*). This, however, is a great mistake. Wang Su's text version read l., and this *p' i* (*b'iegm*) 'to augment, accumulate' is synonymous with the h. of g. Since it fails in the rime, it is evidently a gloss word which has crept into the text instead of h. The forms k. are variants of this m. See in detail Gloss 517.

Again, for Ode 241 phr. n.: "He was able to be accomodating, to be concordant" Li: Yüe ki quotes o. Wang Yin-chi, Ch'en Huan and others aver that *p e i* (*piëg* p) 'to cause' etc. and *p i* (*piär* q) "anciently had the same sound", were one word and hence interchangeable. This is very wrong. Erya has an entry *p. = r.* 'to follow, to obey', and Wang Yin-chi quotes a series of early examples where *p.* would have the meaning *r.* He believes that in phr. o. the *p.* 'obedient' is identical with the *q.* 'concordant' in phr. n. But if *p.* really has this meaning 'obedient', it is obviously an extension from the fundamental sense 'to cause, to direct', properly meaning 'amenable, governable, obedient'. The *piëg* p. in the Li quotation o., if it is not simply a wrong character (which Cheng Hsian believes) was probably a gloss word (paraphrasing *q*) which has crept into the text instead of the *q*, which is correct since it rimes with a *liwäd* (dental final). This *piëg* 'amenable, obedient' is certainly not identical with nor a phonetic Kt for *piär* q 'sociable, concordant'. See further Gloss 831.

1169. *pei* (*piəg* a) 'short, low stature' (etym. same word as *pei/piəg* b) Kt for *p'i* (*b'ia* c) 'to wear out, to exhaust' says Cheng Chung on Chouli: *Sī kung shī* phr. d., further explaining that c. here has the meaning of e. 'stunted, dwarfed'. Cheng Hūan, on the other hand, says a. stands for f., and this would be Kt for *pi* (*piər* g) 'comparable, of the same size'. This f. being unknown from texts, Tuan Yü-ts'ai concludes that it is a corruption of *pi* (*piəd* h) 'rheumatism' (no pre-Han text ex. of this), which then would serve for *piər* g.: d. = "comparable arrow" (equally long as the preceding ones in the enumeration). — Cheng Hūan's speculation is worthless, Cheng Chung's Kt is unnecessary, since a. in the sense of 'stunted, short' is well attested (Chouli: *Ta sī t'u*). Thus d. = "Miniature arrow".

1170. *pei* (*pək* a) 'North' Kt for *pai* (*b'wad*, *pwad* b) 'to be defeated' says Ma Sü-lun on Chuang: *Tsê yang* phr. c. and on Tso: *Huan* 9 phr. d. — Reject. *pei* a. is common in the sense of 'to turn the back, to flee'. c. = "They pursue those who flee"; d. = "He engaged the enemy and then took to flight".

1171. *pei* (*b'ieg* a) 'to prepare, to furnish, complete' etc. Kt for *fu* (*b'ükk* b) 'to subdue, to submit to; to wear, garment' etc. says Wang Yin-chī on Tso: *Ting* 4 phr. c.: "Attires and tablets", *pei-wu* being equal to the phr. d. in Li: *Tsi yi*, in Kyü: *Chou yü*. — Plausible, particularly since *pei* (*b'ieg* e., same word as a.) is used as Kt for *fu* (*b'ükk* f) 'quiver' (Liu Sin-yüan on the Mao Kung *Ting* inscr.) — Less convincing are cases proposed by Chang Ping-lin on Shu: *Lü hing* phr. g. (see Gloss 2071: g. = "The punishments should be [put up:] recorded and completely indicated"); by Yü Sing-wu on Sün: *Ju hing* phr. h. and the same Yü on Kuan: *Wen* phr. i., in all of which the ordinary meaning of a. seems preferable.

1172. *pei* (*b'ieg* a) 'to prepare, to furnish, complete' etc. Kt for *fu* (*p'ügg* b) 'aid, assistant' says Chu Tsün-sheng on Tso: *Ai* 15 phr. c.: "Our prince has made [me] Kai assistant envoy"; this because Tu Yü defines a. by b. — Unnecessary. *pei* a. often means 'to supply, to make complete, to fill up, to complement': c. = "Our prince has let [me] Kai complement the mission" (bring it up to a full number of members).

1173. *pei* (*b'ieg* a) 'to prepare, to furnish, complete' occurs in an enigmatic phr. in the Ts'i Hou Hu inscr.: b. Wang Kuo-wei points out that the char. c. is

豐其蔀 *i* 旂 1167 a 旂 *b* 發 *c* 武王載旂 *d* 武王載發 *e* 伐 1168 a
 卑 *b* 比 *c* 文王卑服 *d* 天與地卑 *e* 天地比 *f* 山與澤平 *g* 天子是毗
 俾民不迷 *h* 毗 *i* 天子是瘳 *j* 天子是庠 *k* 瘳庠 *l* 天子是埤 *m* 埤 *n*
 克順克比 *o* 克順克俾 *p* 俾 *q* 比 *r* 從 1169 a 庠 *b* 卑 *c* 罷 *d* 庠矢 *e*
 罷短 *f* 瘳 *g* 比 *h* 瘳 1170 a 北 *b* 敗 *c* 逐北 *d* 以戰而北 1171 a 備 *b*
 服 *c* 備物典策 *d* 服物 *e* 備 *f* 簠 *g* 其刑上備 *h* 便備用 *i* 利備用者
 1172 a 備 *b* 副 *c* 寡君使蓋備使 1173 a 備 *b* 璧二備王二嗣 *c* 珪 *d* 設
e 珪 *f* 朋 *g* 嗣 *h* 筭 *i* 服 *j* 簠 *k* 嗣 1174 a 備 *b* 避 *c* 身幽隱以備之

in Shuowen stated to mean 'two jades coupled together', being the primary graph for *k ü e* (*kük d*) 'a pair of jades' (ex. in Tso). Wang, however, doubts this reading: since *c.* is obviously Phonetic in a word *f u* (*b'ïük e*) 'leather box on chariot' (Shuowen), *c.* should also be read *b'ïük*, being an aspect of the same word stem as *p' e n g* (*b'æng f*) 'a set of cowries' (two strings). Our *b'ïag a.* in phr. *b.* would be Kt for this word; it is not clear from Wang's article (Kuan t'ang tsi lin 3) whether he wants it read *b'ïük* (like *c*) or *b'æng* (like *f*): *b.* = "Two coupled *p i* - jades"; or: "Two sets of *p i* - jades".

Yang Shu-ta objects that *p i* discs were not suitable for coupling, and he takes *a.* as Kt for *e.*, adding that *s i* (*dziæg g*) stands for *s i* (*sïæg h*); *b.* thus would mean: "*p i* - jades, two (boxes:) cases, and *y ü* - jades, two baskets". A weakness is here that the word *e.* is not known from pre-Han texts. But in Shuowen it is added about *e.*: "read like *f u* (*b'ïük i*); this, with Ts'ien Ta-chao, here means *f u* (*b'ïük j*) 'quiver' (both *i.* and *j.* occur meaning 'quiver' in early texts), and the existence of a word *b'ïük* 'receptacle' is thus certain. Thus Yang's explanation of *b.* is quite possible.

Yet it is not necessary to pose a Kt at all. *g.* may stand for *s i* (*dziæg k.*) (as often in the inscriptions), and phr. *b.* may mean: "*p i* - jades, two *p e i* complete sets and *y ü* - jades two *s i* series".

1174. *p e i* (*b'ïæg a*) 'to prepare, to furnish, complete' etc. Kt for *p i* (*b'ïæg b*) 'to avoid' says Wen Yi-to on Ch'u: Si wang jī phr. *c.* "I hid myself in the dark to escape from it". His only argument is that *a.* and *b.* have been used interchangeably in some versions of Han Fei and Lü shī ch'un ts'iu. Hawkes, on the other hand, proposes that *a.* is Kt for *p e i* (*b'wæg d*) 'to turn the back on'. — No Kt is necessary. *c.* = "I hid myself in the dark to prepare against it" (protect myself). *p e i a.* very often has this sense.

1175. *p e i* (*b'ïæg a*) 'to prepare, to furnish, complete' Kt for *p o u*, *p' o u* (*pæg, p'æg b*) 'to beat, to crush' says Chu Tsün-sheng on Chouli: Ming shī phr. *c.* Here Cheng Chung says that *p e i a.* means 'claw': (Of the caught wild animals) "he presents [to his superiors] the skin, the hide, the teeth, the beard and the claws". Chu interprets this so that the claws are called the *p o u* "crushers". — Reject. Huei Shī-k'ī says Cheng Chung meant *p e i* in the sense of 'to prepare against', "the defenses". Cheng Ngo and Yü Yüé, however, soberly point out that our *p e i* standing at the end of the enumeration has its ordinary meaning: "He presents the skin . . . *p e i* all complete". This is obviously right.

1176. *p e i* (*b'wæg a*) 'double' Kt for *p e i* (*pwær b*) 'rank, row, group, category' says Chu Tsün-sheng on Mu T'ien tsī 6 phr. *c.* Shuowen defines *b.* as = 'a rank of 100 chariots' and *c.* would mean: "The weepers were seven hundreds". — Reject. *b.* is rare in early texts (we find it in Shang tsī: Nung chan phr. *d.*: "the various groups formed crowds"), and the Kt is phonetically unacceptable. *c.* = "The weepers were sevenfold".

1177. *p' e i* (*p'ïæg a*) 'great' Kt for *f u* (*b'ïüg b*) 'to carry on the back, to carry' say various authors on Shu: Kin t'eng phr. *c.*, for which Si-ma Ts'ien has *d.* All kinds of interpretations of this phr. *d.* with *b.* have been proposed, see in detail

Gloss 1569. Sī-ma's version cannot, of course, automatically be taken to be an original text, since he often replaces a Shu phrase by one of his own invention according to his idea of the meaning. Ma Jung, on the version c., takes a. in its ordinary sense: c. = "If you three kings really (have the debt of a great son towards Heaven =) owe a great son to Heaven" (if he must die). The *b'üŋ* b. of Sī-ma's, if ancient, might possibly be Kt for our *p'ïag* a., but this is phonetically unlikely. It is either ancient (then a different text tradition than c.), its meaning being a moot question (see Gloss 1569), or it is a gloss word of Sī-ma's substituted to our *p'ïag* a.

1178. *p'ei* (*b'wag* a) 'to accompany; to augment, to double' Kt for *fu* (*b'iu* b) says Sun Yi-jang (Ku chou yü lun) on Tso: Ting 4 phr. c. In the Shao Po Hu Kuei inscr. there is a phr. d., in which Sun identifies the second char., a drawing, with *yung* e. 'city wall', and he says *p'u* (*b'uk*, *b'ók* f) 'servant' is Kt for *fu* (*b'iu* b), the two char. d. being equal to the well-known phr. *fu-yung* g. 'attached states' (sub-fiefs). Now, in Ode 300 there is a phr. h.: (He gave him) "lands and fields and attached states"; in Tso: Ting 4 we have phr. c. The last char. here (*twən* i) 'thick, ample' has a Phonetic (to the left) archaically written *j*. Sun concludes that in phr. c. an original *yung* (d., e.) has been erroneously taken to be *j*. and with the addition of Rad. 66 turned into *tun* i. Further, as said above, *b'wag* a. would be Kt for *b'iu* b. so that the phr. c. of Tso: *t'u t'ien p'ei tun* should be read id. with phr. h. in the Ode: *t'u t'ien fu yung*. — These dreadful speculations have been reverently accepted by many later epigraphists. — c. simply means: "He allotted to him lands and fields, augmented and ample". The line has nothing to do with the Ode line.

1179. *p'ei* (*b'wag* a) 'to pile up, to accumulate' (also wr. b) Kt for *ping* (*b'iang* c) 'to lean on, rely on' says Wang Nien-sun on Chuang: Siao yao yu phr. d.: "Now he leans on (rests against) the wind" (is carried on the wind); phonetically unconvincing. Ma Sü-lun proposes that *b'wag* a. is Kt for *pao* (*póg* e), carrying the first word of the following phr. f. to phr. d.: *p'eifeng pei* would then stand for *pao feng pei* "He relies on the back of the wind". — Reject, *pei* obviously forms part of the following binome: *pei fu*. — In d., a. has its ordinary reading and meaning: (After a rising flight of 90 000 li, there is wind under the bird)" and (thereafter and now:) now at last there is a [real] accumulation of wind" (sc. sufficient to carry the enormous bird).

ㄨ 背 1175 a 備 b 培 c 獻其皮革齒須備 1176 a 倍 b 輩 c 哭者七倍
 之 d 輩輩成羣 1177 a 丕 b 負 c 若爾三王寔有丕子之責于天 d 有
 負子之責于天 1178 a 陪 b 附 c 分之土田陪敦 d 僕 e 墉 f 僕 g
 附墉 h 土田附墉 i 敦 j 簞 1179 a 培 b 陪 c 馮 d 而後乃今培風 e
 保 f 背負青天 1180 a 賁 b 斑 c 賁无色也 d 賁其色也 e 飾 f 傅 g
 有文飾黃白色 h 文飾之貌 i 山下有火。賁 j 焚 1181 a 賁 b 渾 c 賁

1180. *p en* (*pwən a*) 'ardent' and *f en* (*b'iwən a*) 'great' Kt for *p an* (*pwən b*) 'variegated' says Yü Yüe on Yi: Tsa kua phr. c., which he would correct into d. — The problem is the very name of Kua 22: a., which has been treated in various ways. Lu Tê-ming and Sū Miao read a. Anc. *pjiɣ* = Arch. *piär* 'adorned, ornate, décor' as in Ode 186 (cf. Gloss 489); in fact, Yi: Sū kua defines a. as = e. 'décor, adorned'. But Lu quotes Fu (f.) who says a. should be read *pwən*, being "the ancient form" of b. 'variegated' (followed by Yü Yüe above). Again, Li Kuei reads a. *piwən* (without definition) and Wang Su reads it *b'iwən*, again defining it as = g. 'adorned, being yellow and white'. Cheng Hūan likewise says a. means h. 'adorned' and in comm. on Ode 186 he refers to a line i. in our Kua 22, saying that a. there means 'yellow and white colour' (Wang K'ai-yün proposes that in i. the a. stands for *b'iwən j.* 'to burn', which goes against the contents of the whole Kua 22). — That the char. a., besides being read *p en* (*pwən*) and *f en* (*b'iwən*) (as above) also can have the reading *pi* (*piär*) 'adorned, ornate' is a well established tradition, cf. Glosses 137, 489, 1482, 1591. The question is whether as the name of Kua 22 it should be *piär* 'adorned, ornate' or *pwən* (= b) 'variegated' — the ancient definitions seem to indicate both at the same time, the idea being 'patterned' (i.e. 'adorned' and 'variegated') as opposed to 'plain'. There is really no way of deciding which reading is preferable.

1181. *p en* (*pwən a*) 'ardent' and *f en* (*b'iwən a*) 'great' Kt for *h un* (*g'wən b*) 'chaotic' etc. says Kuo Mo-jo on the Tsing jen Chung inscr. phr. c., the d. being equal to e. 'chaotic'. — Reject. Phonetically impossible and moreover making no sense. Since *f en* (*b'iwən a*) 'great' is a well attested meaning and since f. may be a short-form of *ch' un* (*č'iwən g*) 'great' (likewise a well attested meaning), the *f en - ch' un* is an excellent binome. The *lu h.* means 'felicity' (see LC par. 989). Thus c. = "He greatly had felicity".

1182. *p en* (*pwən a*) 'to run, to flee' Kt for *fen* (*piwən b*) 'to exert oneself' says Yü Yüe on Shu: Mu shī phr. c. (d. equal to e. for f., with Sī-ma Ts'ien): "Do not stop; you can exert yourselves . . .". — Refuted in Gloss 1519. c. = "Do not stop and crush those who flee".

1183. *p en g* (*pəng a*) 'to fall, to collapse' Kt for *pe i* (*b'wəg b*) 'to turn the back' (same word as *pe i* / *b'wəg c*) says Sun Yi-jiang on Mo: Fei ming, shang phr. d.: "In the defense of a city wall, there was no turning the back and revolting". This because in Mo: Shang hien, chung there is the phr. e and in Yi Chou shu: Shī hūn there is a phr. f. — Tempting, since it would give a good binome but phonetically not very attractive. It is not necessary, and on the principle that we should not tamper with a handed-down text with arbitrary emendations we may take the line d. as it stands (Mo like every writer had his freedom to vary his expressions): "In the defense of a city wall there was no collapse [of the wall] nor any revolting".

1184. *p' en g* (*b'əng a*) 'a set of crowries; friend' etc. Kt for *p' in g* (*b'jəng b*) here meaning 'angry' says Wang Nien-sun on Kyü: Wu yü phr. c.: (May your Majesty stimulate your young warriors) "in order to excite their ("anger-force"): wrath". — Plausible. Wei Chao took a. = d.: "in order to stimulate their corporative force", which is a poor explanation. Wang adduces in support the phr. *p' in g - n u*

e. 'wrath' which occurs in Tso: Chao 5 and in Ch'u: T'ien wen. This is decisive (Gloss 1331, 1st part, should be corrected in this sense).

Again, on Shu: Lo kao phr. f. Wu K'ai-sheng says a. Kt for b. in the sense of 'to lean on' (common) here meaning: "The young son should (lean on this:) ponder this". Very far-fetched. f. = "The young son should (associate:) find associates", see in detail Gloss 1331, 2nd part, for various theories about this Shu line. Among others, Yü Sing-wu would take *b'ang* a. there as Kt for *feng* (*b'ung* g) in the sense of 'great' (well attested): "May the young son become great"; refuted in the said gloss.

1185. *p'eng* (*b'ang* a) 'a set of crows; friend' etc. Kt for *feng* (*pium* b) 'to run wild in heat' (said of animals) says Wang K'ai-yün on Shu: Kao Yao mo (Yi Tsi) phr. c.: "He was libiduously licentious in his house"; this because one Shu school (ap. an edict of An. ti of Han) read d. — Refuted in Gloss 1331. d. probably represents a different text tradition. c. = "He formed a gang of cronies and was licentious in the house".

Again, on Shu: Hung fan phr. e. Wang K'ai-yün and Wu K'ai-sheng both say a. Kt for b. in the same sense of 'libidinous': "Among all the people, [the fact that] there will be no licentious and libidinous ones" (is due to the ruler). — Reject. e. = "Among all the people, [the fact that] there will be no licentious *p'eng* factions". (On a phrase in the Kuo Ch'a Tan inscr. Kuo Mo-jo in his *Kin wen ts'ung* said a. Kt for b., but he has abandoned this in his more recent works).

1186. *p'eng* (*b'ang* a) 'a fabulous enormous bird' (Chuang: Siao yao yu) was properly, acc. to Hù Shen, a variant of *feng* (*pium* b) 'phoenix' (hence Ts'uei Chuan ap. Lu Tê-ming on Chuang reads it like b.); Hù believes that *p'eng* (*b'ang* c) 'to associate, friend' etc. was likewise a variant of b. — Lu Tê-ming and Sù Miao read a. *b'ang*, Kuo Siang reads it *pang*. Hù's speculation is very wrong.

1187. *pi* (*pia* a) 'that one, those' Kt for *wei* (*giwar* b) 'to transgress, error' says Ma Sù-lun on Chuang: Ts'i wu lun phr. c., adding that b. means *fei* (*piwar*) 'not': (They loved their art) "because they were different from the erroneous ones". — Reject. c. = "because they were different from those others" (other men).

1188. *pi* (*pia* a) 'that one, those' Kt for *fei* (*piwar* b) 'to slander' says Ma Sù-lun on Chuang: Wai wu phr. c., whatever he means by this. — Reject. c. = "The teachings of those others he does not study, but he (receives:) listens to their ideas without treating them as (others:) different from himself".

屯用魯 d 貢屯 e 渾沌 f 屯 g 純 h 魯 1182 a 奔 b 奮 c 弗迓克奔 d
迓 e 御 f 禦 1183 a 崩 b 倍 c 背 d 守城則不崩叛 e 守城則倍畔 f
遠人背叛 1184 a 朋 b 滿 c 以奮其朋勢 d 羣 c 滿怒 f 孺子其朋 g
逢 1185 a 朋 b 風 c 朋淫于家 d 風淫于家 e 凡厥庶民無有淫朋
1186 a 鵬 b 鳳 c 朋 1187 a 彼 b 違 c 以異於彼 1188 a 彼 b 詖 c 彼教
不學承意不彼 1189 a 陂 b 罷 c 陂聲散 d 偏侈 e 律 f 同 1190 a 陂

1189. *pi* (*piā* a) 'river bank, slope; oblique' etc. Kt for *p'i* (*b'ia* b) 'to wear out', here in the sense of 'stunted, dwarfish' says Cheng Ta-fu on Chouli: Tien t'ung phr. c.: (If the bell is) "stunted, the sound will be scattered". — Cheng Hsian, better, gives a. its regular meaning, expounding it as = d. 'bulging to one side', thus c. (If the bell is) "asymmetrical, the sound will be scattered".

The early commentators all agree that in the enumeration in this paragraph of 12 different aspects of the sounds it is a question of the shape of the *chun*g bell, though no *chun*g is mentioned at all in this text. They construe the text thus: c. "as to *pi* an asymmetrical one *sheng* the sound *san* is scattered". But the paragraph starts with a statement: "The Tien-t'ung officer handles the six *lü* e. and the six *t'ung* f. in order to distinguish the sounds of Heaven, Earth, the Four Quarters, Yin and Yang, in order to make musical instruments". It would therefore seem more logical, with some later commentators, to give up the "bell" idea and construe thus: c. *pi sheng* the one-sided sound (of a bell or a *k'ing* stone or a drum etc.) *san* is scattered" (this is pertinent also in the Chouli phr. studied in LC par. 825). We thus would obtain 12 aspects of the sounds forming a counterpart to the enumeration of 12 pitchpipes (*lü* and *t'ung*). — In short, the interpretation of the paragraph is very uncertain.

1190. *pi* (*piā* a) 'to cover, screen' etc. In Chouli: Kin kü and Yili: Ki si li there is a phr. b. "cover (screen, hangings) made of rush" on a carriage. In Odes 105, 178 there is the phr. c. (variants d) "cover (screen, hangings) made of bamboo" on a carriage. This *fu* (*piwāt* d) is defined as = a. by Mao Heng, and Lu Tê-ming records that an earlier commentator (Liu) therefore read a. in b. *piwāt*, thus considering a. as Kt for d. — Reject, phonetically unacceptable. a. and d. are here merely synonymous.

On the other hand, the Fan Sheng Kuei and the Mao Kung Ting inscriptions both have the phr. e.: "metal-adorned bamboo-mat cover", corresponding to the phr. f. of Ode 178: "bamboo-mat cover and fish (-skin) quiver" (that *tien-fu* really means 'bamboo-mat' follows clearly from a line in Ode 105: the car of a travelling lady has *tien fu chu k'uo* "bamboo-mat and red-leather screen"). Here g., the modern *pi* (*b'iet* h) has the primary meaning of 'mat', as shown by Wang Kuo-wei (by extension meaning 'support, aid, to assist'), and Wang believes that the *piwāt* d. of the Ode as well as the *piā* a. of phr. b. are Kt for the g—h. (Liu Sin-yüan and others on the contrary believe that g—h. is Kt for d.). Let us rather say that *piā*, *piwāt* and *b'iet* are synonymous, different aspects of one word-stem. There is a very large word family with a sense of 'to cover, a covering' comprising, besides the three studied here, a long row of words (see Karlgren, Word Families in Chinese, BMFEA 1933 p. 94).

1191. *pi* (*piā* a) 'to cover' etc. Kt for *po* (*pāk* b) 'a chess-like game' says Chu Tsün-sheng on Ch'u: Chao hun phr. c.: "With bamboo play-pieces and ivory chessmen there is the *liu-po* game". — Reject. a. is used with an extension of meaning: "With bamboo coverers (pieces placed on and hence covering certain spots) and ivory chessmen . . .".

Again, on Lü: Kuei chī lun phr. e.: Ma Sü-lun says a. is Kt for b. — Reject. Here again a. has the same meaning, “Is the warriors’ sudden exhaustion all round like this?”.

1194. pi (*piəd* a) and pie (*piet* a) 'box-staple of a lock, to shut, to obstruct' etc. Kt for pi (*piər* b) 'to compare' says Wang Mang on Shu: Ta kao phr. c., since he renders the phr. by d.: "I dare not compare myself (sc. to my predecessors); Heaven etc. . .". — Refuted in Gloss 1593. c. = "I dare not raise obstacles to Heaven's sending down its (severity:) inflictions". — Wu K'ai-sheng says *piəd* a. is "identical with" pi (*piəd* e) 'to shut, to close'. That is not correct, but a. and e. are certainly closely cognate words.

1196. p i (*pīē* a) 'hand net; to finish, all' etc. Kt for p i (*pīē* b) 'to be careful, to make careful' (for the meanings of this b. see in detail Gloss 1604) says Sun Yi-jang (Ku chou shī yi, chung) on the Chou Kung Hua Chung inscr. phr. c.: "I shall be careful and respectful and full of awe". — Possible, if the archaic graph that Sun deciphers as a. is really a. The Kt, however, is not necessary: y ü p i k u n g may simply mean: "I shall be p i entirely k u n g respectful".

b 蒲蔽 c 簞第 d 第第 e 金簞 彌魚蒲 f 簞第(第)魚服(=簞) g 弼因
 h 弼 1191 a 蔽 b 簿 c 篋蔽象基有六簿些 1192 a 弊 b 億 c 孰弊弊
 焉以天下為事 d 兵弊於周 e 士之邀弊一若此乎 1193 a 閉 b 秘 c
 竹閉 d 竹秘 e 柴 f 弼 1194 a 閉 b 比 c 予不敢閉于天降威 d 予不
 敢比 e 天降威 c 闕 1195 a 闕 b 畢 c 今命以時卒闕其事也 1196 a 畢

with, to join' in Chuang: T'ien ti the Si-ma Piao text version phr. c., where the orthodox text has d. (The world is deluded, but it is best not to try to reform it; however, if I do not pursue such a task) "who will (associate with:) share in my sorrow?" — Ma Sü-lun thinks that b. in d. is a short-form for p i (*piər* e.)) 'to cover, to protect' which here would mean f. 'to deposit, to entrust': "to whom shall I entrust my sorrow?" this because Fang yen 2 (Han time dialect dictionary) says: "f. is called e. in Sung and Wei". The diligent Ts'ien Yi (Fang yen tsien shu) has tried to find a text proof for this and adduces Tso: Siang 31 phr. g.: "A great charge, a great city, where I could deposit my person". But this is a desperate attempt; e. has its ordinary meaning here: "A great charge, a great city by which I could protect my person". Hence Ma's speculation on phr. d. lacks support.

1198. p i (*piər* a) 'to cover, to protect' Kt for p e i (*piəg* b) 'to eke out, to supplement, to add' says Yü Yüe on Kyü: Lu yü, hia phr. c.: (King Kung of Chou) "could fill in the gaps in [the row of] c h' a o and m u ancestral shrines" (Wei Chao defines a. here as = d. 'to cover', its ordinary meaning, which makes poor sense). — Reject. Several cases of a proposed interchange in the phonetic series e. and f. have been discussed and refuted in paragraphs 1168, 1169 above. Here again the phonetic discrepancy is too great. a. here is simply Kt for the similar p' i (*p'iar* g) (within the same Hs series) well attested to mean 'to furnish, to make complete', e.g. Tso: Ai 3 phr. h. (The archives being brought into safety during a conflagration, the leader says to his subordinates:) "Have them complete; if you are not there, you will die" (Tu Yü here: p' i h. = i. 'to furnish, complete'). — It may be objected that in Kyü: Tsin yü 8 we find a phr. j. analogous to our phr. c. here (both having k' ü e 'lacuna, gap, short-coming'). This might seem to strengthen Yü Yüe's argument. But there is, of course, no reason why the author could not use two synonymous words (*piəg* b. and *p'iar* h.) in analogous phrases.

1199. p i (*piək* a) 'ruler', p i (*b'iek* a) 'law' Kt for p i (*b'iek* b) 'innermost coffin (close to the body of the dead)' (ex. of this word in Li: T'an Kung, hia etc.) in Tso: Ai 2 phr. c.: "Do not arrange [for me] any inner coffins", so already explained by Tu Yü. — Plausible.

1200. p i (*piək* a) 'ruler', p i (*b'iek* a) 'law' Kt for p e i (*piəg* b) 'to supplement, addition', here in the sense of 'border of a garment' says Cheng Hüan on Li: Yü tsao phr. c.: (The Son of Heaven wears a white sash with red lining and) "all-the-way border". The reading for a. here: Anc. *pjiə* = Arch. *piəg* (id. w. b. in the sense of 'addition') is that of Sü Miao ap. Lu Tê-ming. Cheng Hüan himself, according to Lu, read it Anc. *b'jiə* = Arch. *b'ieg*, this being then a stem variation. In Yili: Ki si li we find a word d. 'border ornament on lower garment', obviously the same as our *piəg*, *b'ieg* here; and sure enough Lu Tê-ming, while reading this d. *b'jiə* = *b'ieg*, mentions that Liu read it *pjiə* = *piəg*. — All from the Sung school (Ch'en Hao and followers) it has been stated that our p i a. in c. is "read like e.", this being id. with the s u p' i f. 'white border' in Li: Yü tsao. Now this e. occurs in Ode 53 phr. g. 'to braid silk strings for borders' (see Gloss 143), and there Lu Tê-ming says Mao Heng read it p' i (Anc. *b'ia* = Arch. *b'iar*), Cheng Hüan read it p i (Anc. *b'ji* = Arch. *b'iar*, k'ü sheng). This tallies with the Phonetic of the char.

e. (*piər* h). Evidently Cheng Hūan did not identify the words c. and e. and Ch'en Hao's speculation is clearly impossible. Cf. par. 1198 above.

1201. *pi* (*piək* a) 'ruler', *pi* (*b'iek* a) 'law' Kt for *mi* (b.) 'to cease, to stop' says Cheng Hūan on Li: Kiao t'ê sheng phr. c. which would be equal to d.: (Sacrifices were offered for praying and for thanksgiving) "and there were cases in which (*y u* = *y u n g*) thereby one made deprecation". The b. normally was Anc. *mjiə* = Arch. *mǐär*, but here, curiously enough, Lu Tê-ming reads *mji*=*mǐär*. — Reject. Ho Yi-hang says a. is a short-form (as often) for *pi* (*b'ieg* e) 'to evade, to avoid', the meaning of the clause coming to the same: . . . "thereby one made (avoiding =) deprecation". Obviously right.

A parallel is Mo: Shang hien, shang phr. f. where K'un shu chī yao quotes e. instead of a.: "One promotes the unselfish and righteous ones, one rejects the selfish and inimical ones", the *pi* here taken causatively.

1202. *pi* (*piək* a) 'ruler', *pi* (*b'iek* a) 'law' Kt for *pi* (*piət* b) 'to prohibit, to keep people off' says Chang Ping-lin on Tso: Ch'eng 2 phr. c.: "They kept a woman off [the road]", and in Meng: Li Lou, hia phr. d.: "When travelling, to keep people off is allowable" (for the ruler). — Reject. b. is well known in that sense, but a. is short-form for e. taken as a causative: 'to cause to evade' = 'to keep off', as in par. 1201 above. Thus a. (= e.) and b. are merely synonymous.

1203. *pi* (*piək* a) 'ruler', *pi* (*b'iek* a) 'law' Kt for *pi* (*piət* b) 'to support, to assist' says Kuo Mo-jo on the Ch'eng Sū inscr. (K'ao ku t'u 3:34) phr. c.: "and thus assist me, the one man" (the ruler). — Reject. *pi* a. here 'law, rule' by extension means 'lawful, correct, to correct, to regulate', as in Shu: Kin t'eng phr. d. "If I do not correct them" (the rebellious princes); Tso: Wen 6 phr. e.: "He regulated the law-suits and the punishments". Thus c. = "and thus correct me, the one man" (if I commit any fault).

1204. *p'i* (*b'ia* a) 'to wear out, to exhaust', sometimes (e.g. Lun: Tsī han 10) *pa* (Arch. form uncertain) 'to stop, to cease' (to exhaust, to finish: to cease), Kt for *p'i* (*b'ieg* b) 'a small hand-drum' says Wen Yi-to on Yi: Kua 61 phr. c.: "Now he beats the drum, now he beats the hand-drum, now he weeps, now he sings". — Reject. c. = "Now he beats the drum, now he ceases; now he weeps,

𠂔 𠂔 c 余畢葬威忌 1197 a 𠂔 𠂔 c 誰其鼻憂 d 誰其比憂 e 𠂔 f
寄 g 大官大邑所以庇身也 1198 a 𠂔 𠂔 c 能庇昭穆之闕 d 覆 e
比 f 𠂔 g 亢 h 亢女不在。死 i 具 j 𠂔 諸侯之闕 1199 a 𠂔 𠂔 c 不設
屬𠂔 1200 a 𠂔 𠂔 c 終𠂔 d 𠂔 e 𠂔 f 素𠂔 g 素絲𠂔之 h 𠂔 1201
a 𠂔 𠂔 c 有由𠂔焉 d 有用𠂔焉 e 避 f 舉公義𠂔私怨 1202 a 𠂔 𠂔 c 躍
𠂔 c 𠂔女子 d 行𠂔人可也 e 𠂔 1203 a 𠂔 𠂔 c 用𠂔我一人 d 我
之弗𠂔 e 𠂔獄刑 1204 a 罷 𠂔 c 或鼓或罷或泣或歌 1205 a 匹 𠂔

now he sings". There are two pairs of contrasts: brave (k u): timid (p a); dejected (k' i): happy (k o).

1205. p' i (p' iēt a) 'mate, match; single' Kt for p i (b' iēt b) 'to support, to assist' says Kuo Mo-jo on the Tsin Kiang Ting inscr. phr. c.: "to assist my ruler". — Plausible. On the Tan Po Chung inscr. phr. d.: "They came and assisted the former kings". Sun Yi-jang had already propounded that a. means 'to assist'.

1206. p' i (p' iēt a) 'mate, match; single' Kt for p i (p iēr b) 'to compare, equal, similar' says Ma Sü-lun on Chuang: Siao yao yu phr. c.: "If all men were similar to him" (the Methusalah). — Reject. c. = "If all men matched him".

1207. p' i (p' iēt a) 'mate, match; single' Kt for p i (p iæg b) 'rustic, common, mean' says Ma Sü-lun on the common expression c. (e.g. in Chuang: Jen kien shī). — Reject. c. means "a man equal to everybody else, an ordinary man".

On the other hand, Chu Tsün-sheng on the similar phr. d. (Kung-yang: Hi 33) 'a single horse, one horse' says a. is Kt for p' i e n (p' ian e) 'one half, one of two parts'. — Reject.

1208. p' i a o (p' iog a) 'flame; dry' etc. Kt for p a o (b' og b) 'violent, tyrannic' says Kuo Mo-jo on the Tsin Kung An inscr. phr. c., which he deciphers as = d. and interprets: "repress the tyrannic ones and relieve the (pressed =) oppressed ones". — A bold speculation indeed, all the more since the inscription is very indistinct and the decipherment problematic.

1209. p' i a o (p' iog a) 'to stab; quick' etc. Kt for k' i a o (k' ög, k' iog b) 'stony soil' (ex. of this word in Meng) says Chu Tsün-sheng on Kuan: Ti yün phr. c.: "Stony and dense and salty soil". This because Yin Chī-chang defines a. here as = d. 'hard'. — Reject. Yin's definition is not very convincing. In Chouli: Ts'ao jen we find phr. e. "light and brittle [soil]", and our a. here is certainly a variant for this f. (homophonous and the same HS series). Thus c.: "Brittle and dense and salty soil".

1210. p i e (b' iat a) 'to divide, to separate, to distinguish' Kt for p i e n (b' ian b) 'to distinguish, to distribute; everywhere' says Wang Yin-chī on Shu: K'ang Kao phr. c.: "You should everywhere seek information". — Refuted in Gloss 1629. c. = "You should (separately:) besides that seek information".

Wang Yin-chī (Shuwen) adduces various pre-Han texts passages in which one text version has a. where another version has b. or d. (b' ian) or e. (pian). But this does not imply that one of them is Kt for the other. They are all aspects of one fundamental word-stem meaning 'to separate, to distinguish', hence also 'to distribute, distributed, *passim*, all round'. The text tradition was unsettled in the said cases because of the stem variation, sometimes the one variant, sometimes the other taken to be the proper one in a certain context. Cf. Glosses 716, 1217, 1258.

1211. p i e (b' iet a) Kt for p' i e (p' iat b) 'rapid glance' (ex. of this in Huainan) says Chu Tsün-sheng (after a gloss by Tuan Yü-ts'ai) on Chuang: Sü Wu Kuei phr. c.: (to wish to benefit the whole world by aid of one single man's decisions as to what is good) "is like one rapid glance" (i.e. not sufficiently pondered). This because Sī-ma Piao says a. = d. 'a hasty look'. Hiang Siu seems to have had the

same idea since he reads a. *p'iat*. — This Kt theory is weak because the Phonetic e. *piët* always belongs to the -et, not to the -at class. Kuo Siang, reading *b'iet* (suing the Phonetic series) defines a. as = f. 'to cut', and Chang Ping-lin would support this by adducing the char. *pi* (*piëd* g) which Shuowen defines as = h. 'to cut it through', of which our a. would then be a variant; yet the word g. in this sense is attested in no text.

With Kuo Siang, the phr. c. will mean: (to wish etc.) "is to make one cut" (a hasty decision). — This latter interpretation is phonetically superior.

1212. *pien* (*b'ian* a, b) *pien* (*pian* c) and *pie* (*b'iat* d) used interchangeably in various versions in many early texts, see par. 1210 above, the fundamental sense of all being 'to separate, to distinguish, to distribute, distributed, *passim*, all round'. Some such cases should be further examined.

b'ian a. Kt for *b'iat* d. says Cheng Chung on Chouli: *Shī shī* phr. e.: (If the country suffers from famine) "by the method of famine (distinctions:) gradation he (the *Shī shī*) sets it right". It is really unnecessary to speak of a Kt here (*b'ian* read *b'iat*) since a. and d., as said above, are interchangeable (Tuan Yü-ts'ai has pointed out particularly this a. ~ d. fluctuation).

Cheng Hün, however, has another theory: a. Kt for *pien* (*pian* f) 'to diminish': "By the method of *huan* famine *pien* reductions (in expenditure etc.) he sets it right". This is phonetically unsound, and Yü Yüe tries to improve it by taking *b'ian* a. as Kt for *pien* (*pian* g) 'to change': "By the method of *huan* famine *pien* changes (in the expenditure etc.)". As parallel Yü adduces Yi: *Kua* 2, *Wen yen chuan* phr. h.: "through the discriminations' not having been made in good time" (Ma Jung: a. = d.), where the Sün Shuang version of the Yi has g. instead of a. — Yü's interpretation is possible but unnecessary. Cheng Chung's idea: "famine (distinctions:) gradation" is simple and convincing: those most severely struck by the famine obtaining the greatest relief.

The idea *b'ian* (a. or b.) Kt for *pian* (g) crops up in several other cases:

The a. Kt for g. says Kuo K'ing-fan on Chuang: *Siao yao yu* phr. i.: (The one who mounts on the regular forces of Heaven and Earth and) "drives (like a man driving the horses of a chariot) the (changes of the Six Powers =) Six Powers in their changes [of seasons]". This because Lu Tê-ming defines a. by g. (yet emphasising that a. had its ordinary reading, not that of g.!). — Unnecessary. i. = "... and drives the (a. equal to c.) whole set of the six Powers".

Again, a. Kt for g. says Wang Nien-sun on Sün: *Ch'en tao* phr. j.: (Availing himself of his, the ruler's distress) "he (the minister) changes his (the ruler's) earlier

弼 c 匹 辟 d 逯 匹 先王 1206 a 匹 b 比 c 衆人 匹 之 1207 a 匹 b 鄙
c 匹 夫 d 匹 馬 e 片 1208 a 票 b 暴 c 剽 票 燔 後 d 剽 暴 舒 達 1209
a 剽 b 硯 c 剽 忒 索 土 d 堅 e 輕 票 f 票 1210 a 別 b 辯 c 別 求 聞
d 辨 e 偏 1211 a 覘 b 瞥 c 猶 一 覘 也 d 暫 見 貌 e 必 割 g 必 h 宰 之

behaviour". — Unnecessary and arbitrary. Yang Liang: j. = (Availing himself of his, the ruler's distress) "he (discriminates:) makes clear (to the ruler) its cause".

Cheng Hsüan's interpretation of a. in phr. e., refuted above, has a close parallel: on Li: Yü tsao phr. k. Cheng says *b'ian* b. is Kt for *p'iam* f.: "When standing, his bearing is (diminished, lowered:) humble". — Rejected by Huang Huai, Chu Hi-tan and Ho Yi-hang. b. has its ordinary meaning: "When standing, his bearing is differentiated" (sometimes less, sometimes more respectful, acc. to his interlocutor). 1213. *pie n* (*b'ian* a) 'to distinguish, to distribute' etc. Kt for *pei* (*p'ig* b) 'to cause' says Wang Nien-sun on Shu: Tsiu kao phr. c., this because pseudo-K'ung defines a. by d. — Reject. The line is fully discussed in Gloss 1217. c. = "If you do not *pie n* properly arrange your officers".

1214. *pie n* (*b'ian* a) 'to divide, to separate, to distinguish' etc. occurs in a curious phr. in Yi: Kua 23 phr. b., where Ma Jung and Cheng Hsüan define a. as = the point of a couch where the legs reach the frame: "He destroys the couch at the point on top of the legs". Wang Yin-chi believes that Cheng Hsüan took a. as Kt for *pie n* (*b'ian* c) 'kneepan'; this word, however, is only known from the Shī ming and from no pre-Han text. Wang K'ai-yün suggests that a. might here be Kt for *pan* (*pwan* d) 'variegated' and phr. b. might refer to the decorated end "pillars" of the couch: "He destroys the couch at its (decorated parts =) pillars". A very arbitrary guess. Yü Yüe thinks *b'ian* a. is Kt for *p' a n* (*p'wän* e) 'meat on the sides [of an animal]', here the sides of a sleeping man. A conical idea. — It seems most reasonable, with K'ung Ying-ta, to give a. its ordinary meaning: "He destroys the couch at its (dividing points =) juncture of legs and frame". 1215. *pie n* (*b'ian* a, *k'ü* sheng) 'convenient' etc. occurs twice in one line in Lun: Ki shī phrs. b., c., and Lu Tê-ming in both cases reads it *p'ie n* (*b'ian*, *p'ing* sheng). Further, in Lun: Hiang tang phr. d. Lu again reads it *p'ie n* (*b'ian*, *p'ing* sheng).

In the case d. Cheng Hsüan defines a. as meaning *pie n* (*b'ian* e., shang sheng) 'discriminating, punctilious': d. = (When in the court, Confucius) "spoke punctiliously (minutely, carefully)". a. is then borrowed for a *b'ian*, *p'ing* sheng, one variant of the word-stem best known in e. *b'ian*, shang sheng.

In c., again, Cheng Hsüan defines a. as = e., but here, combined with *ning* 'eloquent', it would have a pejorative nuance, 'discriminating = quibbling': "Friendship with the glib-tongued". It is then id. with *p'ie n* (*b'ian* f) 'smooth and glib-tongued' in Shu: Ts'in shī, see Gloss 2109 and is, again, a tonally varied aspect of the word-stem in e.

In b., Ma Jung defines a. as = g. 'smart', 'clever', which might then be but another nuance: '(discriminating =) 'cleverly-speaking, smart'. But when the phr. *p'ie n* *pi* (b) recurs in Lie: Li ming, Yin King-shun defines it as = h. 'much too reverent', i.e. 'servile', and Chu Tsün-sheng then believes it is Kt for *pan* (*pwan* i) 'turning round', i.e. 'versatile' (Shuowen defines i. by j.), this is too far-fetched. The idea is still the same: 'glib-tongued, insinuating, subservient'.

In Meng: Liang Huei wang, shang we find k. 'favourites', in which phr. the idea of 'glib-tongued, sycophantic' is again an extension of meaning of the word stem e.

It should be added that when in Chuang: Ying ti wang there is the phr. 1. and in Chuang: Shan mu we find phr. m., Ma Sü-lun in both cases says a. is equal to the p'ien (b'ian f., p'ing sheng) adduced from Shu above. This goes against the ancient tradition (ap. Lu Tê-ming which gives b'ian a. (k'ü sheng): l. = 'prompt'; m. = 'convenient'.

1216. pien (b'ian a) 'convenient' etc. Kt for p'ing (b'ien b) 'to screen off, to conceal' says Chang Ping-lin on Chuang: T'ien Tsī Fang phr. c.: "Confucius kept himself hidden and waited for him" (Lao-tsi). — Reject. c. = "Confucius (comfortably:) quietly waited for him".

1217. pien (b'ian a) 'cap' Kt for p'an (b'wan b) 'joy' (for this word see Gloss 160) says Mao Heng on Ode 197, phr. c.: "Joyous are those crows". — Refuted in Gloss 591. a. is a short-form for d. in the reading fan (p'iwǎn): c. = "Flying are those crows". This pien (b'ian d) 'to clap the hands', when read p'iwǎn 'to fly', as in Ode 289 phr. e., is again Kt for fan (p'iwǎn f).

1218. pien (b'ian a) 'cap' Kt either for pien (p'ian b) 'to change' or for fan (b'iwǎn c) 'luxuriant, ample, prosperous' in a Han-time inscr., quoting Shu: Yao tien, thus: d., see Gloss 1213.

It has also been proposed by Chang Ping-lin that a. is Kt for b. in Shu: Ku ming phr. e., but Yü Yüe, better, says a. here serves for the homophonous pien (b'ian f) 'to distinguish, to distribute, to arrange, to regulate': e. = 'to follow the great (regulations:) laws'. (Chu Tsün-sheng a. here Kt for hien/chiǎn g. 'law'. — Reject.)

Chang adduces for his theory a parallel in Chuang: T'ien yün phr. h.: "Those who comply with the great changes". But the context and background are quite different, and the two passages e. and h. are not equivalent, see Gloss 2002.

1219. pien (b'ian a) 'to clap the hands' Kt for fen (p'iwǎn b) 'manure; dirt; to cleanse' says Lu Tê-ming on Li: Shao yi phr. c.: "To sweep in front of a mat is called cleansing"; this since he reads a. here p'iwǎn, adding: variant d., and since Cheng Hüan in the comm. speaks of e. 'to remove the dirt'. — Plausible.

1220. pien (p'ian a) 'to change' Kt for pien (b'ian b) 'to distinguish, to discriminate, to distribute, all round' etc. says Cheng Hüan on Li: Li yün phr. c.: "For a dignitary to die for the ancestral temple is called discrimination". — Arbi-

1212 a 辨 b 辨 c 偏 d 別 e 以荒辨之法治之 f 貶 g 變 h 由辨之不早
辨也 i 御六氣之辨 j 辨其故 k 立容辨 1213 a 辨 b 俾 c 勿辨乃司
d 使 1214 a 辨 b 剝牀以辨 c 蹠 d 辨斑 e 胖 1215 a 便 b 友便辟
c 友便佞 d 便便言 e 辯 f 辯 g 巧 h 恭敬大過 i 般 j 辟 k 便辟 l
獲狙之便 m 處勢不便 1216 a 便 b 屏 c 孔子便而待之 1217 a 弁卞
b 般 c 弁彼鸞斯 d 拊 e 拊飛維鳥 f 翻 g 幡 1218 a 弁卞 b 變 c 蕃 d 於
卞時雍 e 率循大卞 f 辯 g 憲 h 唯循大變 1219 a 拊 b 糞 c 埽席前
曰拊 d 撲 e 去糞 1220 a 變 b 辨 c 大夫死宗廟謂之變 d 變官民能

trary and unnecessary. The passage is obscure since it is not clear whether it is a question of the ruler's temple or the dignitary's own temple. The c. follows upon a line: "For the ruler to die for the altars of the state is called *y i* his duty". Probably a. in c. has its normal meaning: "For a dignitary to die for the ancestral temple is called a (changeable:) variable thing" (he does it or not acc. to circumstances).

Again, on Ta Tai li: Wen Wang kuan jen phr. d. Wang Yin-chī says *plian* a. Kt for *b'ian* b. in the sense of 'distributively, *passim*, all round' (= e.), see par. 1212 above: "Everywhere you should promote the capable ones among the people". — Possible, but unnecessary. d. = "(Changingly:) replacingly promote the capable ones among the people" (let not the officials stay too long in their jobs and become indolent and corrupt).

Again, on Sün: Pu kou phr. f. Yü Yüe says a. Kt for b., here too in the sense of e.: (The superior man) "with righteousness *pien* everywhere responds" (i.e. acts acc. to the situation). — Possible but unnecessary. Yang Liang gives a. its regular meaning: (The superior man) "with righteousness (changingly, variously:) from case to case responds".

1221. *pien* (*plian* a) 'to change' Kt for *pien* (*pian* b) 'narrow' says Sun Yi-jiang on Yen tsī ch'un ts'iu: Wen shang phr. c.: "Being a narrow and small state and yet not be subservient to the neighbour..." — Plausible.

1222. *pien* (*plian* a) 'to change' Kt for *pi* (*piär* b) 'ornate' says Wen Yi-to on Chouli: Sī ki yen phr. c.: "ornate stool". Though Cheng Chung here takes a. in its proper sense, explaining: d. (stool with) "a changed material", Wen believes that since he continues e.: "that expresses that it is decorated" he already had the Kt idea, which is obviously wrong, since he gives *ken g* 'to change' as definition. Cheng Hūan, again, under Yi: Kua 22 says f.: "*piär* b. means *plian* a., the appearance of being ornate". Though this is clearly based on Cheng Chung to Chouli, Wen believes that Cheng Hūan again had the Kt idea above. — Cheng Chung's fundamental explanation of c.: "(changed, worked up:) decorated stool" will do, without any Kt speculation.

Wen, however, goes further. In Yi: Kua 59 we find phr. g., which Wen boldly emendates into h.: "Brilliantly he decorates his stool", and thus makes this passage connect with the Chouli phr. *pien ki* c. — A wild speculation. g. has been explained as: "In the dispersion he runs for his support" (a very obscure line, as frequently in the Yi).

1223. *pien* (*pian* a) 'a circumscription' Kt for *pien* (*b'ian* b) 'to distinguish' says Yang Liang on Sün: Siu shen phr. c.: "The method of (distinguishing:) discerning what is good". This because in the Han Shī wai chuan we find the phr. d. — Wang Nien-sun, better, says a. is a short-form for *pien* (*pian* e) 'all round, everywhere': "The method of being (all-round good:) good in all situations". The line in Han Shī wai chuan merely shows that the author knew of the Sün phr. c. and interpreted it with the Kt a. for b., later adopted by Yang.

1224. *pien* (*piam* a) Kt for *pen g* (*pang* b) 'to lower the coffin into the grave' says Sū Miao, since (on Chouli: Ta tsai) he reads a. *pang*. — Refuted in LC par.

288. *piam* a. and *pang* b. are synonymous words, but neither is Kt (read as) the other. Lu Tê-ming on the Chouli passage correctly reads a. *piam*.

1225. *p'ien* (*p'ian* a) 'oblique; partial' Kt for *pien* (*phian* b) 'to change' says Yü Sing-wu on Sün: Fu kuo phr. c., where *t'ou p'ien* (*t'u p'ian* d) would be equal to *yü pien* (*dïu phian* e) 'to change': "That is something that cannot be changed (mended, put right)". — The context is this: to curry favour with the people through gifts of food is to f. (stealingly catch:) improperly gain an ephemeral praise; on the other hand, to drive the people to hard work, not caring about their hatred, that is: c. Wang Sien-k'ien would expunge the two characters *pu k'o*, reading *shī yu t'ou p'ien chē ye*. That is not necessary, we may punctuate thus: *shī yu pu k'o, t'ou p'ien che ye*: "That is, on the other hand, unfeasible, it is to be (stealingly, unscrupulously:) improperly self-seeking". That *t'ou* should not, with Yü Sing-wu, be emended into *yü* is clear from the preceding line f.

1226. *p'ien* (*p'ian* a) 'oblique; partial' Kt for *pien* (*b'ian* b) 'to distinguish, to distribute' etc. says Kao Heng on Sün: Wang chī phr. c., referring to Shuowen's definition b. = d.: "If the classes (of society, in a state) are equal, there will be no (distinguishing, arranging:) good order". — Wan Nien-sun, better: a. stands for *pien* (*pian* e) 'all round' (within the same Hs series): "If the classes are equal (there will be no "all round" =) there will not be enough for everybody". It may be added that *b'ian* b. as well may sometimes have the sense of 'all round', see par. 1210 above.

1227. *p'ien* (*p'ian* a) 'one half, a half-part' Kt for *pan* (*pwán* b) 'half' says Cheng Hüan (ap. Yülan 639) on Lun: Yen Yüan phr. c. Cheng probably did not mean "half a word" but: "The one who from a one-sided speech (the pleading of one party only) can decide a criminal case", see Gloss 2077. Ho Yen, quoting pseudo-K'ung, says *p'ian* a. is rather Kt for *p'ien* (*p'ian* d) 'oblique, one-sided', giving the same idea. Lu Tê-ming, however, here in c. reads a. in its ordinary way: *p'ian*. On the other hand, on Chuang: Tsé yang phr. e.: "Male and female being halves and uniting [into a whole]" Lu says a. is either read like *p'an* (*p'wán* f) 'to cleave, to divide' or in its ordinary way *p'ian*. In Yili: Sang fu chuan we find correspondingly phr. g.: "Husband and wife being halves and uniting [into a whole]", and in Chouli: Mei shī phr. h.: "He arranges the (halving:) mating among the people". Wang

c 偏 f 以義變應 1221a 變 b 偏 c 以變小國而不服鄰 1222a 變 b
音 c 變凡(机)d 更質 e 謂其飾也 f 音變也文飾之貌 g 渙奔其机 h
煥育其机 1223a 偏 b 辨 c 偏善之度 d 辨善之度 e 偏 1224a 空 b
c 翊 1225a 偏 b 變 c 是又不可偷偏者也 d 偷偏 e 渝變 f 偷取少
頃之譽 1226a 偏 b 辨 c 分均則不偏 d 治 e 偏 1227a 片 b 半 c 片
言可以折獄者 d 偏 e 雌雄片合 f 判 g 夫妻牀合 h 掌萬民之判 i

Nien-sun points out that *p' a n* (*p'wán* i) 'meat on side of an animal' (Li) is really the same word meaning 'a half-part'. Indeed, f., g. and i. *p'wán* are etym. one word. — In phr. c., Cheng Hsüan's Kt idea should be rejected. Ho Yen's theory is admissible but unnecessary. In phr. e. Lu's idea that a. is Kt for *p'wán* f. (= g., i.) is likewise unnecessary. The fact is that *p'ian* a., *pwán* b., *p'wán* (f., g., i.) are all aspects of one great word-stem which has several more aspects: *b'iat*, *b'ian*, see par. 1210 above. Each one of these can serve without being Kt for (and thus read like) any of the other aspects.

1228. *p i n* (*piên* a) 'guest' Kt for *p' i n* (*b'ien* b) 'frequent, numerous' says Yü Yüe on Chuang: Tê ch'ung fu phr. c.: "What has that man to do with students (disciples) (crowd-wise:) in great numbers". — Highly doubtful. The early comm. have strongly varying explanations of *p i n*-*p i n*. The earliest, Sī-ma Piao, defines it as = d. 'respectfully', evidently an extension of meaning: 'guest-fashion, politely, respectfully'. This, however, shows that Sī-ma did not take *h ü e t s i* as = 'students' but *h ü e* as a transitive verb: "What has that man to do with (guest-fashion:) respectfully *h ü e* learning from *t s i* you". This has the advantage that no Kt is needed.

Again, *piên* a. Kt for *p a n* (*pwan* e.) used for *p a n* (*pwan* f.) 'to distribute' (see LC par. 277) says Liu Sin-yüan on the Shī Sung Kuei inscr. (and several similar ones) phr. g.: "He (distributed:) allotted to X four horses". — Reject. Kuo Mo-jo better: a. stands for *p i n* (*piên* h.) 'to welcome': "He (welcomed, guest-gifted:) presented to X four horses". Cf. Li: Li yün phr. i. "He (treats as guests:) welcomes the Spirits". a. and h. are really one word: in phr. i. it is id. with a. used as a transitive verb.

1229. *p' i n* (*b'ien* a) 'river bank, shore' Kt for *p i n* (*piên* b) 'river bank, shore' says Cheng Hsüan on Ode 265 phr. c., Mao version, where the Lu version (ap. Lie nü chuan) had b. — Unnecessary. a. and b. are two variants of one word stem, the text tradition here being different in the schools.

1230. *p' i n* (*b'ien* a) 'river-bank, shore' etc. Kt for *p i* (*piär*, *b'iar* b) 'to combine, several together' says Chu Tsün-sheng on Ode 257 phr. c.: "The country practises this repeatedly (frequently)". This because Cheng Hsüan says a. is equal to b. — Refuted in Gloss 966. c. = "The country's course is (urgent, pressing:) critical".

1231. *p i n g* (*b'iang* a) 'side by side, together, all alike' Kt for *p' u* (*p'o* b) 'vast, everywhere' says Wang Yin-chi on the phr. c. which occurs in Shu: Li cheng (*y i p i n g shou ts'i p'ei p'ei ki*), in Yi: Kua 48 (*wang ming ping shou k'i fu*), in Ode 220 (*ping shou k'i fu*); this "because a. and b. anciently were similar in sound". — Reject.

1232. *p i n g* (*b'iang* a) 'side by side, together, alike' Kt for *p' a n g* (*b'wáng* b) 'side, on all sides' says Chang Ping-lin on Chuang: Tsê yang phr. c.: (The tendrils of desires and hatreds) "on all sides [of our bodies] burst forth and flow out". — Reject. *p i n g* a. has its fundamental and common meaning of 'side by side': c. = (The tendrils) "(side by side, all alike, everywhere:) all over [our bodies] burst forth and flow out".

Again, on Chuang: K'o yi phr. d. Ma Sü-lun says a. Kt for b. But here again

ping a. has its own value: "The subtle spirit penetrates in the four directions and (all alike): everywhere flows out".

1233. ping, lin (*pljəm*, *bljəm*) 'rations, to receive' Kt for p'in (*p'liəm* b) 'sort, class' says Yang Shu-ta on the Yü Ting inscr. phr. c., the b. here meaning d. 'law, pattern'. (Kuangya: Shī ku l, earliest ex. in Han shu): "Now I shall take as model and p'in pattern Wen Wang's correct virtue". — Admissible but hardly necessary. Yü Sing-wu, quite satisfactorily, gives ping a. its regular meaning: "Now I shall take as model and (receive from:) partake of (benefit from) Wen Wang's correct virtue". Kuo Mo-jo transcribes e. without explaining the meaning of the phrase. Earlier authors (e.g. Wu Ta-ch'eng) had various decipherments, now obsolete.

1234. p'ing (*b'jěng* a) 'level, just, to regulate' etc. Kt for pien (*b'ian* b) 'to distinguish, to discriminate, to arrange' says Wang Yin-chī on Shu: Yao tien phr. c. — Reject. Wang Nien-sun had already realized that p'ing a. is a corruption of pien (*b'ian* d) which is the same word as b. See in full detail Glosses 1212, 1217.

1235. p'ing (*b'jěng* a) 'level, just, to regulate' etc. Kt for feng (*p'jōng* b) 'luxuriant, abundant' says Yü Sing-wu on Shu: Kün Shī phr. c. which Yü thinks stands for d. (*b'jěng klāk* Kt for *p'jōng kâ*): "(Those with) a great longevity and an abundant felicity". — Refuted in Gloss 1877. c. = "With long lives given by Heaven, p'ing just and ko (penetrating:) intelligent" (they protected etc.)

Again, on Ode 245 phr. e. Yü Sing-wu says *b'jěng* a. Kt for *p'jōng* b.: "They laid him in a great forest". — Reject. e. = "They laid him in a forest of the plain".

1236. p'ing (*b'jeng* a) 'a plant used for making brooms' Kt for p'eng (*p'jeng* b) 'to cause' in Ode 257 phr. c.: "You cause them not to come forward", see Glosses 973, 1115, 1217. The p'eng b. 'to cause' occurs in Shu: Lo kao phr. d., one version (Ma Jung) having e. instead, as short-form for b.

1237. p'ing (*p'jeng* a) 'frank and insistant words' (Shuowen, no text) Kt for p'ing (*b'jeng* b) 'to screen, to protect' says Kuo Mo-jo on the Pan Kuei inscr. phr. c.: "to protect the Royal throne". — Plausible.

1238. po (*pwá* a) 'wave' Kt for p o (*pwár* b) 'to spread out' says Wang Nien-sun on Tso: Hi 23 phr. c.: (The precious things:) "those among them that spread

胖 1228 a 賓 b 頻 c 彼何賓賓以學子為 d 恭貌 e 頒 f 班 g 賓 x 馬
四匹 h 饋 i 饋鬼神 1229 a 頻 b 瀟 c 不云自頻 1230 a 頻 b 比 c 國
步斯頻 1231 a 並 b 普 c 並受 1232 a 並 b 旁 c 並潰漏發 d 精神四
達並流 1233 a 稟 b 品 c 今我唯即井(刑)畝(稟)于政王正德 d 法 e
刑稟 1234 a 平 b 辯辯 c 平章百姓 d 采 1235 a 平 b 豐 c 天壽平
格 d 大壽豐級 e 誕寘之平林 1236 a 辨 b 俾 c 辨云不逮 d 俾來以
圖 e 平 1237 a 号 b 屏 c 号王立(位) 1238 a 波 b 播 c 其波及晉國者

and reach the Tsin state". Similarly Kuan: Kün ch'en phr. d.: "The waters spread out and rise". His reason is that in Shu: Yü kung, orthodox version, the Jung-po [marsh] e. by Si-ma Ts'ien, Ma Jung and Cheng Hsüan is given as f. (in Chouli: Ch'ī fang sh'ī it is still called a., not b.) — Arbitrary and unnecessary. p o a. 'a wave, a flow' is an excellent metaphor. c. = "The flow of them that reaches the Tsin state"; d. = "The waters surge and rise". We should beware of tampering with the handed down texts unnecessarily.

1239. p o (*pwāt* a) 'to spread out, to dispose, to arrange' Kt for p a i (*pwad*, *b'wad* b) 'to destroy' says Ma Juei-ch'en, who follows Cheng Hsüan, on Ode 255. Mao version, phr. c.: "The root then is first destroyed". This because the Lu version had b. instead of a. Chu Tsün-sheng says a. here is Kt for p a, p e i (*b'wāt*, *b'wād* d) 'to pull out, to thin out [a forest]'. Lu Tê-ming seems to have had the same idea, since he reads a. here *b'wāt*. — K'ung Ying-ta takes a. with its ordinary reading (*pwāt*) and sense: "The root then is first disposed of". The rime system in the stanza favours this, see Gloss 945.

1240. p o (*pwāt* a) 'to spread out, to dispose, to arrange' Kt for f u (*piwāt* b) 'rope' says Cheng Hsüan on Li: T'an Kung phr. c.: "Prince Ai of Lu wanted to arrange pulling-ropes" (for the funeral car). — Lu Tê-ming does not accept this, still reading *pwāt*, and Ch'en Hao, quoting a scholar Fang, says p o a. means 'to sprinkle': "Prince Ai of Lu wanted to arrange sprinklers" (of elm juice, for the funeral car to go smoothly) — in the same paragraph, a few lines later, it is said that for the funeral cars of kings and dignitaries d. "one makes elm juice, therefore one employs sprinklers". If this interpr. of phr. d. (given by the same Cheng Hsüan as above), the Fang-Ch'en interpr. of c. is conclusive. But the meaning of c h' e n (*d'iam* e) 'to sink' here is a moot question. Lu Tê-ming follows Cheng, reading *d'iam* e. as Kt for c h' e n (*i'iam* f) 'liquid'. But Lu Tien and Wu Cheng would follow Cheng's Kt for c. and therefore take c h' e n e. 'to sink' in the sense of (sinking =) 'heavy': d. = "Because the elm-wood [of the wheel nave] is heavy they apply ropes". This has been accepted by Sun Hi-tan, but it is rather a desperate attempt. — The Fang-Ch'en interpr. needing no Kt, seems preferable.

1241. p o (*pwāt* a) 'to spread out, to dispose, to arrange' Kt for f u (*piwāt* b) 'to brush off, to shake' etc. says Chu Tsün-sheng on Li: K'ü li phr. c.: "He should not shake his clothes" (when going to sit on his mat). — Reject. c. = "He should not (spread out:) flap his clothes".

1242. p o, f a (*b'wāt*, *b'iwāt* a) 'to plough, a furrow' Kt for f a (*piwāt* b) 'to start, to set out' says Wang Yin-ch'ī on Ode 304, Shuowen version, phr. c.; or Kt for p e i (*b'wād* d) 'banner' says Tuan Yü-ts'ai. — The Mao version had W u W a n g t s a i p e i d., the Han and Lu versions had W u W a n g t s a i f a b. (the version d. is preferable, see par. 1167 above), and Hsü Shen may have taken a. as Kt for either, or he may have given a. an extended meaning, since he defines a. by e., quoting the Ode line: "Wu Wang then (laboured:) brought order". Cf. Gloss 1198.

1243. p o (*b'wāt* a) 'foot; to trample' Kt for f u (*piwāt* b) 'shrubby' says Chu Tsün-sheng on Ode 54 phr. c.: "A great officer went into shrubs and waded". —

Reject. p o a. (Lu Tê-ming: *b'wât*) is here in c. defined by Mao Heng as = d 'to walk in the grass', i.e. to trudge without following paths, but, as shown in Gloss 145, the binome p o s h ê in c. simply means: "(A great officer) has trudged and crossed". Mao's definition is an attempt at etymology. There is a word (its char. belonging to the same Hs series) p o e. defined as = f. 'to halt in the grass' (in the open), i.e. to bivouack, occurring in Ode 16 and in Chouli: Ta sī ma. In the former Lu reads e. p o (*b'wât*) but Sū Miao p e i (*b'wád*); in the latter Lu reads it *b'wât* but Cheng Hüan *b'wád*. — There is no reason for attributing any meaning of 'grass' to our ordinary *b'wât* a. 'to trample'.

1244. p o, p e i (*b'wât*, *b'wád* a) 'sacrifice to [the Spirits of] the Road' Kt for p o (*pwât* b) 'to spread out' says Yü Sing-wu on Ode 245 phr. c., but the meaning here of b. would be d. 'to take off': "We take a ram and (take off =) flay him". Yü refers to Kuangya: Shī ku which has an entry b. = d. Wang Nien-sun has found no earlier text example of this than Shī ki: T'ai shī kung tsī sū: e. — Arbitrary and unnecessary. Both Mao Heng and Hū Shen define a. as above, and we have no reason for doubting their interpretation. c. = "We take a ram to sacrifice to the Spirits of the Road".

1245. p o (*pwâr* a) 'to spread out, to distribute' etc. Kt for p o (*pwá* b) 'to winnow' (hence: 'to throw about, to spread out') says Chu Tsün-sheng on Tso: Chao 4 phr. c.: "To spread out (the news) to the feudal princes". — The two words giving the same meaning there is no need of a Kt.

Again, on Chuang: Jen kien shī phr. d. "to sift rice" the K'anghi editors and Chu Tsün-sheng say a. Kt for b. Again unnecessary, the meaning coming to the same with either word. Moreover, the text d. is uncertain. Whereas Sī-ma Piao defines t s i n g as = e. 'selected rice', finest rice, the fundamental meaning of t s i n g being 'essence', and whereas Lu Tê-ming reads p o a. "in its ordinary way", Ts'uei Chuan believes that p o t s i n g d. "to distribute essences" means "to peddle (prognostics:) horoscopes". Finally, there was a text variant f.; since g. means 'grain' (ex. of this in Ch'u: Li sao), this version tallies in content with Sī-ma's and Lu's above.

1246. p o (*b'wat* a) 'quarrel; sudden, violent' etc. Kt for p' e i (*p'wád* b) 'annoyed' says Chu Tsün-sheng (followed by Ma Sü-lun) on Chuang: T'ien ti phr. c.: "He

d 夫水波而上 e 熒波 f 熒播 1239 a 撥 b 敗 c 本實先敗 d 拔 1240
a 撥 b 緋 c 魯哀公欲設撥 d 為榆沈故設撥 e 沈 f 藩 1241 a
撥 b 拂 c 衣毋撥 1242 a 拔 b 發 c 武王載拔 d 旆 e 治 1243 a 跋 b
第 c 大夫跋涉 d 草行 e 芟 f 草止 1244 a 輶 b 撥 c 取鞶以輶 d 除
e 秦撥去古文 1245 a 播 b 簸 c 播于諸侯 d 播精 e 簡朱 f 播精 g
精 1246 a 勃 b 忤 c 勃然作色 d 色勃如也 e 必變色 f 矜莊貌 g
勃如戰色 h 王勃然變手色 i 愠怒而驚懼 j 忽然出勃然動 k 悖

was annoyed in his mien". — Reject, phonetically unconvincing. The phr. p o j a n and similar ones revert in several texts and have been explained in various ways. On Lun: Hiang tang phr. d. Ho Yen, quoting pseudo-K'ung, says a. = e.: "He changed colour (mien)", but Cheng Hsüan says a. = f. "dignified, respectful"; this evidently with a view to the phr. g. (*ibid.*) "respectful and trembling". On Meng: Wan Chang phr. h. Chao K'i says i.: "The king, angry and scared, changed colour (mien)". In Chuang: T'ien ti (earlier in the chapter than phr. c.) we find phr. j., where the meaning is unmistakable: "He comes suddenly forth, he suddenly acts".

It is clear that our *b'wat* a. itself (without Kt) has a fundamental meaning of 'sudden, unexpected, shocked', hence also 'changing colour, excited, angry, scared' — various nuances according to the context. Hence in the Lun cases (d. and g.) Cheng's idea is that Confucius was 'shocked, awestruck, respectful'. There is really no contradictory interpretation here.

It should be added that the char. a. has also other meanings, e.g. when used as Kt (within the same Hs series) for p o, p e i (*b'wat*, *b'wad* k), see the next paragraph.

1247. p o (*b'wat* a) 'quarrel; sudden, violent' etc. Kt for p i (*p'ar* b) 'to cover' says Ma Sü-lun on Chuang: Keng Sang Ch'u phr. c.: "Remove the (covering:) ignorance of the mind, unravel the errors of the heart". — Reject. Lu Tê-ming records the variant d. (cf. par. 1246) and Süan Ying (after Shuowen) defines this here as = e., thus: "Remove the disorderliness of your mind, unravel the errors of your heart". The parallelism is good and the interpretation plausible. Cf. also Gloss 847.

1248. p o, p e i (*b'wat*, *b'wad* a) 'disordered, rebellious; to damage' etc. Kt for p i (*p'ad* b) 'to cover, to screen' says Chu Tsün-sheng on Chuang: K'ie k'ie phr. c.: "Above it (covers:) darkens the brightness of sun and moon". — Reject. Li Yi and Kuo Siang both read a. *b'wad*, and Sî-ma Piao defines it as = d.: 'slightly eclipsed': "Above it (slightly damages, reduces:) dims the brightness of sun and moon".

1249. p o (*p'ak* a) 'wide' Kt for f u (*p'wo* b) 'man' says Chu Tsün-sheng on Meng: Kung-sun Ch'ou phr. c. — Refuted in LC par. 790.

1250. p o (*p'ak* a) 'wide' Kt for p o (*p'ak* b) 'to press' says Kuo Mo-jo on the Shî Yüan Kuei inscr. phr. c. It is a question of the Huai Yi tribes, now hostile: "Now they dare to (press:) forcibly demand leisure for their multitude" (not to serve as before). — Possible, but why not a. in its ordinary sense: "Now they dare to extend the leisure of their multitude". Moreover, if meaning 'to press', a. would rather stand for d.

1251. p o (*b'ak* a) 'trellis; thin' etc. Kt for p o (*p'ak* b) 'to press' says Chu Tsün-sheng on Tso: Wen 12 phr. c.: "(If we) press them at the River" (Tu Yü: a. = b) and many more texts. — Lu Tê-ming on phr. c. expressly states that a. is read *b'ak*. In fact, the char. a. fundamentally serves for a word *b'ak* 'interlaced branches; trellis' and has secondarily been used as Kt for various other *b'ak* words, 'thin' (common), 'to press' (common), 'initial particle' (common). There is no reason

for reading a. 'to press' other than *b'ák* (with Lu), this being an aspect of the same word stem as *pāk* b.

1252. p o (*b'ák* a) 'trellis; thin' etc. Kt for k ü (*g'íwo* b) 'to fear' says Ma Sü-lun on Chuang: Ts'iu shuei phr. c. — Reject.

1253. p o (*b'ák* a) 'trellis; thin' etc. Kt for m o, m u (*mák* b) 'baldachin, screen' says Ma Sü-lun on Chuang: Ta sheng phr. c.: "a hung-up screen" (in front of a gate). — Possible but unnecessary. *b'ák* a. itself is well attested in the sense of a 'trellis-screen' both in Li: K'ü li and in Lü: Pi ki (where the same story as in Chuang above is given in more explicit terms).

1254. p o (*b'ák* a) 'trellis; thin' etc. Kt for p' o, m o (*p'ák*, *māk* b) 'shallow water' says Ma Sü-lun on Lao 38 phr. c.: "Propriety (decorum) is a shallow [form] of loyalty and good faith and the commencement of disorder". — b. is a Shuowen word, defined there as = d., but it is known from no pre-Han text. After Tuan Yü-ts'ai Ma says b. "is the same as" e., a curious idea, since b. was Ts'ieyün *p'ák*, *māk* 'shallow water' but e. was Ts'ieyün *b'ák* defined as = f. 'to stop, to be still'. The latter is found in Lao 20 phr. g.: "I alone am still" (variant h., Shuowen = 'inaction', this e. ~ h. being the Ho Shang Kung version). — Ma's Kt a. for b. is unconvincing, a. itself making good sense: "Propriety (decorum) is an attenuation of loyalty and good faith".

1255. p o (*pāk* a) 'hundred' Kt for p'u (*p'ág* b) 'vast' says Ma Sü-lun on Chuang: Ts'iu shuei phr. c.: "(The one who) has heard the Way vastly" (considers himself superior to all others). — Unnecessary and arbitrary. c. = "(The one who) has heard a hundred [points] of the Tao" (sc. out of an infinite number, Li Yi expounding: d. "one out of ten thousand").

1256. p o (*pāk* a) 'eldest brother, eldest, feudal lord' etc. Kt for m a (*mā* b) 'sacrifice at the camping place' says Ma Juei-ch'en with followers on Ode 180, Mao version, phr. c., which corresponds to another ancient school (Shuowen and Feng su t'ung yi) d. — Refuted in Gloss 473; cf. also LC par. 1094. Mao Heng, following Erya, says a. means 'the ancestor of the horses', and Lu Tê-ming, giving no sound gloss, reads it Anc. *pvk* = Arch. *pāk*, not Anc. *ma* = Arch. *mā*. Thus a. was Kt for a homophonous *pāk*: c. = "We have sacrificed to the ancestor of

1247a 勃 b 庇 c 徹 (敝) 志之勃解心之謬 d 悖 e 亂 1248a 悖 b 蔽 c
上悖日月之明 d 薄食 1249a 博 b 夫 c 禍寬博 1250a 博 b 迫 c 今
敢博學衆段 (暇) d 薄 1251a 薄 b 迫 c 薄諸河 1252a 薄 b 懼 c 非
謂其薄之 1253a 薄 b 幕 c 縣薄 1254a 薄 b 酒 c 夫禮者忠信之薄
而亂之首 d 淺水 e 泊 f 止 g 我獨泊兮 h 怕 1255a 百 b 薄 c 閒道
百 d 萬分之一 1256a 伯 b 禍 c 既伯既禱 d 既禍既禍 (禱) 1257a
伯 b 五伯 c 霸 1258a 伯 b 賦 c 越惟有胥伯小大多正 d 胥賦 e 帛
1259a 柏 b 榲 c 其柏席用萑 d 迫 e 敦 f 薄 1260a 柏 b 柏 c 搏 d 辟

the horses and prayed". d. means: "We have sacrificed at the camping place and prayed". There are two irreconcilable text traditions, and it cannot be ascertained which of them best represents the original Ode.

1257. p o (*pāk* a) 'eldest brother, eldest, feudal lord' Kt for a word p a (*pāg*) 'to be a leader, to have hegemony' e.g. in Sün: Chung-ni phr. b. "the five hegemony". This word *pāg* is mostly written with another Kt char. c., see under p' o below.

1258. p o (*pāk* a) 'eldest brother, eldest, feudal lord' etc. Kt for f u (*pīwo* b) 'tax, contribution, to give' says Tuan Yü-ts'ai on Shu: To fang. Ku-wen version, phr. c.; this because the Kin-wen had d. — Refuted in Gloss 1925. *pāk* a. is Kt for p o (*b'āk* e.) 'silk, a gift' (within the same Hs series). c. = "As to the (waited-for:) expected gifts (d.: expected contributions) and the many exactions, small and large".

1259. p o (*pāk* a) 'cypress' Kt for k u o (*kwāk* a) 'coffin' says Wang Nien-sun on Chouli: Sī ki yen phr. c.: "For the mat [under the] coffin one uses sedge". Cheng Hūan had explained that the char. a. was a corruption of the char. b., but Wang asserts that they were "similar in sound", adducing the name Nan Kuo (b) Tsī K'i in Chuang: Ts'i wu lun which recurs as Nan Po (a) Tsī K'i in Chuang: Sū Wu Kuei. — Reject. Cheng Chung took a. to be Kt for the homophonous p o (*pāk* d) 'to press', explaining p o si in c. as "the mat pressing [the floor]", a far-fetched idea. Cheng Hūan mentions another theory that an original graph b. would stand for t ue i e., a sacrificial vessel: p o si for Tuei si "the mat on which Tuei vessels were placed"; still more strained. Sun Yi-jiang soberly says *pāk* a. is Kt for po (*b'āk* f) 'trellis' (cf. par. 1253 above), p o si in c. meaning 'trellis mat'. This is clearly preferable.

1260. p o (*pāk* a) 'cypress', var. p' o (*p'āk* b) 'to beat' Kt for p o (*pāk* c) 'to beat' says Wang Yi on Ch'u: Kiu ko (Siang kūn) phr. d.: "With [mats of] p i-l i-plant (beaten =) fastened" (sc. on the walls of the boat cabin), which leaves much unexpressed that has to be supplied. Tai Chen better: a. ~ b. Kt for p o e. which is the more recent form for p o (*b'āk* f) 'trellis' (see par. 1253 above): "With trellis (mats or hangings?) of p i-l i-plant". Wen Yi-to would take a. ~ b. as Kt for p o (*b'āk* g) 'silk', which would here be a term meaning 'pennant': "With a pennant of p i-l i plant". There is no text parallel with g. having such a meaning and Wen's only support is that the next line speaks of a 'banner, flag'. — Tai Chen's interpretation seems preferable.

1261. p o (*b'āk* a) 'white' Kt for p' o (*p'āk* b) 'an aspect of the moon' says Kuo Mo-jo (K'ao ku hūe pao 11, 1956 p. 3) on the Wu Wang Kuang inscr. phr. c. which would be equal to the ordinary d. — Doubtful.

1262. p o (*pēg* a) 'to open' (text ex. in Kuei Ku tsī) Kt for p o (*pēk* b) 'to cleave, to split' says Lu Tê-ming on Li: Li yün phr. c.: "a torn-apart pig". — *pēg* and *pēk* are two aspects of the same word stem.

1263. p o, p' o u (*b'āk*, *p'æg* a) 'to overthrow' Kt for f u (*p'īug* b) 'to hasten to' says Chu Tsün-sheng on Chuang: Ts'iu shuei, Sī-ma Piao version (ap. Lu Tê-ming), phr. c., where the other text versions have d., Sī-ma adding: a. = b.: (The frog says:) "When I rush into the water". — Unnecessary. a. = "When I (overturn

myself =) hurl myself into the water". c. and d. are different text traditions. Lu prefers to keep a. with its proper reading.

1264. p o (*pūk* a) 'to flay, to peel' Kt for p' u (*p'uk* b) 'to beat' says Lu Tê-ming on Ode 154 phr. c.: "In the eight month we beat the date [trees]", concluding that Mao Heng meant this Kt when he defined a. by d. — Refuted in Gloss 373. c. = "In the eighth month we (peel off:) pluck the dates".

1265. p' o (*p'āk* a) 'an aspect of the moon' Kt for p o (*pāk* b) says Tuan Yü-ts'ai in the cases when a. means 'to be a leader, to have hegemony' (common, e.g. Lun: Hien wen phr. c.). — This is not correct, p' o a. is Kt for a word p a (*pāg*, Ts'ieyün) 'to have hegemony'; and in the same way p o (*pāk* b) 'eldest' (e.g. brother), lord' etc. can be Kt for this same p a (*pāg*) (common, e.g. Tso: Ch'eng 16 phr. d.). Thus a. is not Kt for b. nor b. for a. Cf. par. 1257 above.

The *p'āk* 'an aspect of the moon' is sometimes written with the homophonous p' o (*p'āk* e) 'the animal soul of man' as Kt, e.g. Shu: K'ang kao phr. f.

1266. p' o (*p'āk* a) 'to beat' Kt for p' o (*p'āk* b) 'to dismember, to cut apart' say Cheng Ta-fu and Tu Tsī-ch'un on Chouli: Hai jen phr. c., explaining that b. here means (the cut out parts =) d. sides of a body: c. = "pork cutlets". Cheng Hūan mentions another older theory that a. serves for a *pāk* e. 'shoulder', and Lu Tê-ming has followed this, but not daring to disavow the earliest scholars he says b. should here be read *pāk*, in other words, he believes that Cheng Ta-fu and Tu Tsī-ch'un by their d. indicated not "cutlets" but "pork shoulders"; not only a. but b. as well would serve for a word *pāk* which from Han-time onwards is written e. — The idea 'to cut apart' = 'cutlet' is strained and Cheng Hūan is more convincing. Unless we would do without any Kt at all: a. means 'to beat' and c. could be: "beaten pieces of pork".

1267. p' o (*p'ūk* a) is in Shuowen defined as 'bark of a tree'; no pre-Han text examples. It is usually stated that this a. can serve as Kt for p' u (*p'uk* b) 'in a natural state, simple, rough, unadorned'. But, in fact, a. still read p' o can have that meaning, as in Li: Piao ki phr. c., by Lu Tê-ming read Anc. *p'āk* (= Arch. *p'ūk*). And *p'uk* b. occurs with the same meaning e.g. in Tso: Ai 2 phr. d. "unadorned horses", by Lu read Anc. *p'uk* (= Arch. *p'uk*). The a. is not Kt for b. nor *vice versa*, they are two variants of one word stem.

1268. p o u, p' o u (*pəg*, *p'əg* a) 'to beat' Kt for p' o u (*b'ug* b) 'to collect' say Lu Tê-ming and Yen Shī-ku, for f a (*b'iwāt* c) 'to boast' says Ch'en Huan, for p e i (*b'wəg* d) 'double' says K'ung Ying-ta, for p' e i (*p'īg* e) 'great' says Chu

荔栢(栢)分 e 箔 f 薄 g 帛 h 旌 1261 a 白 b 霸 c 既子白 d 既生霸
 1262 a 桴 b 桴 c 桴豚 1263 a 踣 b 赴 c 踣水 d 赴水 1264 a 剝 b 支扑
 撲 c 八月剝棗 d 擊 1265 a 霸 b 伯 c 霸諸侯 d 以伯諸侯 e 魄 f 惟
 三月哉生魄 1266 a 拍 b 膊 c 豚拍 d 肱 e 膊 1267 a 朴 b 樸 c 朴而
 不文 d 樸馬 1268 a 培 b 裒 c 伐 d 倍 e 韜 f 曾是培克 g 培擊 h 支

Tsün-sheng on Ode 255 phr. f. — All refuted in Gloss 935 (Lu Tê-ming reads a. Anc. *b'eu*, which here corresponds to Arch. *b'ug*, not to Arch *b'ag*, as wrongly stated in that Gloss). f. = “Those are (crushing and subduing:) oppressive”.

When *pæg*, *p'æg* a. has its proper value: ‘to beat’, e.g. in Chuang: Jen kien shi phr. g. Ma Sü-lun says a. is Kt for p' u (*p'uk* h). — Reject.

Again, on Chuang: Siao yao yu phr. i. Ma says a. is Kt for f u, p' u, p o (*p'ïug*, *p'ug*, *b'æk* j) ‘to fall prostrate’. — Reject. Lu Tê-ming had a text version with p'o u k. ‘to cleave, to cut open’: “Because of their (the gourds') uselessness I cut them up”. But the version with a. makes equally good sense: “... I (beat:) smashed them”. 1269. p' o u (*b'ug* a) ‘to collect’, assemble, to come together’ Kt for f u (*p'ïug* b) ‘prisoner of war’ says Cheng Hüan on Ode 305 phr. c.: “He captured the multitudes of King”. — Unnecessary and arbitrary. a. and the char. d. are two variants for one word *b'ug* ‘to collect’ etc. (in Ode 164, Mao version phr. e., the Lu version had d., see Gloss 411), and possibly Cheng has seen a version of Ode 305 with d. instead of a., which has given him the idea of “correcting” d. into b.— c. = “He brought together the multitudes of King”.

1270. p' o u (*b'ug* a) ‘to collect, to assemble, to come together’ Kt for p' ei (*p'ïæg* b) ‘great’ says Wang Kuo-wei on Ode 296 phr. c., reminding of Shu: Kün Shī phr. d. and Ode 235 phr. e., which he takes as equal to f. Now, the meaning of d. has been much debated (see in detail Gloss 1899), and in e. we should read as it stands: p u s h ī (Gloss 553), so they are a poor corroboration. — Reject. Phonetically unconvincing. c. = “To [the wishes of] all those [lands] they responded”.

1271. p u (*pwo* a) ‘cloth’ is very common in the sense of ‘to spread out’ and in such cases Chu Tsün-sheng says it is Kt for f u (*p'ïwo* b) ‘to spread out’. Ma Sü-lun (on Chuang: K'ie k'ie) say a. Kt for f u (*p'ïwo* c) ‘to spread out’ (id. w. b). reminds of Yili: P'ing li phr. d., which in the Kin-wen version was e. — Properly speaking these three characters belong to the same Hs series (f) and theoretically should be able to interchange. But all ancient tradition has it that a. even when meaning ‘to spread out’ should be read p u (*pwo*). It is possible that this is the fundamental meaning of the stem p w o (cognate to *p'ïwo*) and that ‘cloth’ fundamentally means “a spread”.

1272. p u (*pwo* a) ‘to escape, to avoid’ Kt for f u (*pïwo* b) ‘to tax’ says Wen Yi-to on Yi: Kua 6 phr. c.: “He failed in his lawsuit, he returned home and taxed the people in his city, 300 families, and then he was free of guilt” (he could pay him fines). — The line c. has been variously explained. Yü Fan punctuates after p u: “He failed in his lawsuit, returned home and kept out of the way; the people of his town, 300 families, were free of guilt” (were not involved in his crime and punishment). Sün Shuang takes the line as a whole: “... he returned home and lost (p u causative: caused to run away) 300 families of the people in his city”; w u s h e n g will then be quite meaningless. — Wen Yi-to's interpretation is ingenious, but an unnecessary Kt speculation, Yü Fan's explanation being quite satisfactory without tampering with the text.

1273. p u (*puk* a) ‘to divine, to prognosticate’ Kt for p u, p' u (*b'uk* b) ‘servant’

says Cheng Hsian on Li: T'an Kung, shang phr. c. — Plausible, confirmed by the context, as expounded by Sun Yi-jang under Chouli: Shê jen.

1274. p u (*puk* a) 'to divine, to prognosticate' in Ode 166 phr. b. has been stated to be Kt for f u (*p'iu* c) 'to give' or for p a o (*pôg* d) 'to recompense' or for f u (*p'jug* e) 'to hasten'. — All refuted in Gloss 428. b. = (The dead lords say) "we predict for you a myriad years of life".

1275. p u, p' u (*b'uk*, *b'ôk* a) 'servant, charioteer' etc. Kt for f u (*b'iu* b) 'to add, to adjoin, to adhere to' says Sun Yi-jang followed by Kuo Mo-jo on the Shao Po Hu Kuei inscr. phr. c., which would be equal to d.: "attached states (sub-fiefs), lands and fields". — Reject. For this eccentric speculation see par. 1178 above. The 2nd char. in c. is the well-known Arch. form for k u o e. 'city wall' and c. means: (You shall have) "charioteers (i.e. war chariots with warriors) and walled cities, lands and fields".

1276. p u (*b'ag* a) 'hillock' etc. Kt for p' i n g (*b'iang* b) 'to tread; to rely on; full, solid' etc. says Yü Sing-wu on Sün: Wang pa phr. c.: "That their fame is fully promulgated (between Heaven and Earth =) in the world". — Reject. It is true that b. can have the meaning 'full, solid' (Ode 237, see Gloss 796) but fully, solidly' in this context is far-fetched. Yang Liang takes a. to stand for p' o u (*p'ag* d) 'to cleave, to cut open': "That their fame is opened up and promulgated"; this is still worse. Wang Sien-k'ien says a. is a short-form for p o u (*b'ag* e) 'to screen, to conceal' (ex. of this word in Yi:): "That their fame is [first] obscured [and then] promulgated"; exceedingly forced. — No Kt is needed. a. means 'a division, section, district' (region) in Lü: Yi sî phr. f.: "North of Liang there is the district Li-k'iu". The fundamental meaning of the word here is evidently 'to divide into sections, to distribute' and c. means: "That their fame is distributed and promulgated in the whole world".

1277. p u (*b'ag* a) 'register' Kt for f u (*b'iu* b) 'a tally' says Yü Sing-wu on Sün: Cheng ming phr. c., in which t a n g p u would stand for a binome c h' a n g f u d.: (As to the perceptions) "one must (wait for:) depend on that the bodily senses c h' a n g - f u test their kinds". — Reject. a. has its normal meaning.

朴: 吾為其無用而培之 j 仆 k 剖 1269 a 裒 b 俘 c 裒荆之旅 d 捋
e 原隰裒矣 1270 a 裒 b 丕 c 裒時之對 d 在讓後人于丕時 e 帝命
不時 f 帝命丕時 1271 a 布 b 敷 c 尊剪 d 布幕 e 敷幕 f 父 1272 a
逋 b 賦 c 不可訟歸而逋其邑人三百戶无眚 1273 a 卜 b 僕 c 卜人
師 1274 a 卜 b 卜爾萬壽 c 付 d 報 e 赴 1275 a 僕 b 附 c 僕舍土田
d 附墉土田 e 郭 1276 a 部 b 馮 c 夫名聲之部發於天地之間 d 剖
e 部 f 梁北有黎丘部 1277 a 簿 b 符 c 必將待天(五)官之需簿其類
d 富符 1278 a 支撲 b 頰 c 溥 d 卑(俾)鳴支好 1279 a 普 b 溥 1280

c. = (As to the perceptions) “one must depend on that the bodily senses *t a n g* verify and *p u* register their kinds”.

1278. *p' u* (*p'uk a*) ‘to beat’ Kt for *p' o* (*p'wá b*) ‘oblique’, here, however, meaning ‘very’; or else for *p' u* (*p'ág c*) ‘great, vast’ says Kuo Mo-jo on the Ts’i T’ao shī Chung inscr. phr. d.: (I have made a bell) “making it sing very (or: greatly) fine”. — Reject. The meaning ‘very’ for *b*. is not ancient, and both alternatives are phonetically unsound. d. = “I make it sing, I beat it finely”.

1279. *p' u* (*p'o a*) ‘vast, everywhere’: when the character has this meaning, its normal one, Chu Tsün-sheng says it is Kt for *p' u* (*p'ág b*) ‘vast’. — Reject.

1280. *p' u* (*b'wo a*) ‘rush, reed’ Kt for *f u* (*b'íu b*) ‘tally’ says Chu Tsün-sheng on Li: Ming t’ang wei phr. c.: “The Chou used [sacrificial] ladles with tally-shaped [handles]”. This because Cheng Hüan gives the fanciful description: the reeds were joined so as to look like the head of a *f u* (*b'íu d*) ‘wild duck’. The homophony of *b'íu* ‘duck’ and *b'íu* ‘tally’ evidently gave Chu his idea, since the tallies were sometimes figures of animals (e.g. tigers) cut in two, to be fitted together. — Reject. c. = “The Chou used reed [-handled] ladles”.

1281. *p' u* (*b'wo a*) ‘rush, reed’ said to be Kt for *f u* (*b'íu b*). This word denotes several plants (*inter alia* a species of *Angelica*) and is also stated to be the same as a water-plant called *c*. or *d*. = “*Limnanthemum Nymphoides*”. Our *b'wo a*. is Kt for this *b'íu b*. says Wang K’ai-yün on Chouli: Hai jen phr. e.: (The filling of the additional vases is . . . and) “*Limnanthemum* [leaves]”. — Reject. The *b*. does not occur as plant name in pre-Han texts, only in Han and later. Both Cheng Chung and Cheng Hüan define the *sh e n* as “growing deep down”, thus *e*. means: “the lower part of the rush”, i.e. under water, soft and edible (some kinds of rush bases are still used as vegetables).

Skuowen has a word *sh e n f*. ‘a kind of rush’, but of this there are no text examples; possibly Hü has simply tried to improve the Chouli phrase.

1282. *s a i* (*sak a*) ‘to stop up, to stuff full’ Kt for *s i* (*siæg b*) ‘to think’ says Yü Yüe on Shu: Kao Yao mo phr. c.: “Hard and yet thoughtful”. — Unnecessary. In Shu: Yao tien, where the Ku-wen version has d.: “Accomplished, thoughtful and peaceful”, the Kin-wen version has e.: “Accomplished, (solid:) sincere and peaceful”, and there it has, on the contrary, been proposed that *b*. is Kt for *a*. This has been refuted in Gloss 1208 (there were two different text traditions, of which the Kin-wen *e*. is superior). The value of *s a i a*. ‘solid, sincere’ has been examined in detail in Gloss 73, where we have it in phr. *f*. (Odes 28 and 50) “sincere and deep”.

1283. *s a n* (*səm a*) ‘three’ Kt for *sh e n* (*siəm b*) ‘Orion’ (“the Triad Star”) says Kuo Mo-jo on several inscriptions having phr. c.: “a longevity like [that of] Orion”. — In gloss on Ode 300 phr. *d*. this theory has been refuted, together with various other explanations of line *d*. — *d*. = “You will be the peers of those with a treble age”; see Gloss 1171.

1284. *s a n* (*səm a*) ‘three’ Kt for *t s' a n* (*ts'əm b*) ‘a triad’ says Cheng Hüan on Chouli: Yün jen phr. c.: “Above there are a triad of (straight =) flat [surfaces]”. On the other hand, on Chuang: Ta tsung shī phr. *d*. the *b*. is Kt for *a*. says Lu

Tê-ming, reading b. Anc. *sām* = Arch. *sām*. — *sām* a. and *ts'əm* b. are closely cognate, two aspects of one word stem and hence interchangeable. There is no reason for believing that a. was ever read like b. nor *vice versa*.

1285. *s a n g* (*sáng* a) 'mourning; to lose' Kt for *s h a n g* (*dīang* b) 'upwards, high; would that (*utinam*)' etc. says Yang Shu-ta on the Tseng tsī Chung Sūan Ting inscr. phr. c.: "May Sūan use (the vessel) for feasting his uncles". — Unnecessary. Kuo Mo-jo takes a. with its regular meaning. c. = "When [I] Sūan do the mourning, I shall use (the vessel) for feasting my uncles".

1286. *s a o* (*sog* a) 'to reel off silk threads' Kt for *t s a o* (*tsog* b) both in the sense of 'pendants from ceremonial cap' (Cheng Hūan on Chouli: Pien shī phr. c) and 'coloured border of mat' (Cheng Hūan on Chouli: Sī ki yen phr. d) and 'coloured rest on which jades were presented' (Cheng Hūan on Chouli: Tien juei phr. e). Hū Shen in Shuowen gives b. the form f., which falls within the same Hs series as a. The *tsog* 'pendant' was also written g.

1287. *s a o* (*sog* a) 'to scratch' Kt for *c h a o* (*tsog* b) 'claw, nail' says Cheng Hūan on Yili: Shī yū li phr. c.: "cutting of the nails". — Plausible. Cheng remarks that there existed a form d. for the word b. 'claw' (so also Shuowen), which places a. and d. within the same Hs series.

1288. *s a o* (*sog* a) 'to disturb' etc. Kt for *c h' o u* (*dz'iog* b) 'grief, grieved' says Chu Tsün-sheng on Kyü: Ch'u yü, shang phr. c.: "The near-standing [persons] are grieved and leave him". This because Wei Chao explained a. by b. — Reject. c. = "The near-standing [persons] are disturbed (shocked) and leave him".

1289. *si* (*siar* a) and *s i e n* (*siän* a) 'to wash' Kt for *s h a i* (b) 'to sprinkle' says Cheng Chung on Chouli: Li pu phr. c.: "the sprinkling work", and Cheng Hūan, agreeing, refers further to Lun: Tsī Chang phr. d.: "to sprinkle and sweep". On Ode 115 phr. e. Mao Heng had already said a. means b. — The char. b. was according to Lu Tê-ming Anc. *šai*, rising tone, which because of the Phonetic will correspond to Arch. *slæg*, rising tone. For a. in c. and d., however, Lu indicates Anc. *šai*, falling tone (thus not giving b's reading to a.), and this, because of the Phonetic, will correspond to Arch. *ser*, falling tone. a. consequently cannot be a phonetic Kt for b. but is a synonym Kt.

1290. *si* (*siar* a) and *s i e n* (*siän* a) 'to wash' Kt for *s ü n* (*siwän* b) 'high, lofty'

a 蒲 b 符 c 司以蒲勺 d 匱 1281 a 蒲 b 符 c 若 d 接余 e 深蒲 f 藻
 1282 a 塞 b 思 c 剛而塞 d 文思安安 e 文塞(塞)晏晏 f 塞淵 1283 a
 三 b 參 c 三壽 d 三壽作朋 1284 a 三 b 參 c 上三正 d 參日而後
 1285 a 喪 b 尚 c 宣喪用誰(饗)其者(諸)父 1286 a 縹 b 藻 c 五采縹
 d 加縹席 e 縹藉五采 f 縹 g 玉藻 1287 a 搔 b 爪 c 搔剪 d 蚤 1288 a
 騷 b 愁 c 通者騷離 1289 a 洒(洗) b 灑 c 洒之事 d 洒埽 e 弗洒弗
 埽 1290 a 洒(洗) b 山岷 c 新臺有洒 1291 a 習 b 疊 c 習坎 d 習

says Mao Heng on Ode 43 phr. c.: "The New Tower is lofty". — Refuted in Gloss 123. c. = "The New Tower is (washed clean:) pure".

1291. *si* (*dziəp* a) 'to practise, repeatedly' etc. Kt for *tie* (*d'iap* b) 'double, to accumulate' says Chu Tsün-sheng on Yi: Kua 29 phr. c.: "[The symbol] K'an doubled". — The word *d'iap* b. is id. with *tie* (*d'iap* d) 'double, lined' (garment), so a. and b. ~ d. fall within the same Hs series, making a Kt *a priori* possible. But it is unnecessary; *dziəp* a. has its ordinary reading and meaning: "[The symbol] K'an repeated" (i.e. doubled). *dziəp* and *d'iap* were cognate words.

1292. *si* (*dziəp* a) 'to practise, repeatedly' etc. Kt for *tsi* (*dz'iap* b) 'harmonious' says Ma Juei-ch'en (following up an idea of Mao Heng's) on Ode 35 phr. c. — Refuted in Gloss 94. c. = "In repeated gusts comes the east wind".

1293. *si* (*dziəp* a) 'additional robe over another; to repeat, to cover' etc. Kt for *hie* (*g'iap* b) 'in harmony, together' says Chu Tsün-sheng on Chung yung phr. c.: (Above he conformed to the times of Heaven), "below he was in harmony with water and land". — Reject. *dziəp* a. is etym. the same word as *si* (*dziəp* d) of the preceding paragraph and the fundamental meaning is 'to repeat, to double'. By extension it means (repeatedly do =) 'to practise, to make oneself familiar with' etc. c. = "Below he (was familiar with:) was well used to water and land".

1294. *si* (*dziəp* a) 'additional robe over another; to repeat; to cover' etc. Kt for *tie* (*d'iap* b) 'double, lined' (garment) says Tuan Yü-ts'ai on Yili: Shī sang li, Kuwen version, phr. c.: "Those who presented grave-clothes used (for gift) lined tunics", where the orthodox text has d. Chu Tsün-sheng proposes instead that a. here is Kt for *kia* (*kap* e.) 'lined garment' (no pre-Han text example). — There is really no Kt, *dziəp* and *d'iap* being two aspects of one word-stem fundamentally meaning 'to repeat, double', see par. 1291 above. Thus one Yili version had the text tradition c., another the tradition d., the meaning coming to the same.

1295. *si* (*dziəp* a) 'additional robe over another; to repeat: to cover' etc. Kt for *ju* (*ɲiəp* b) 'to enter' says Ma Sü-lun on Chuang: Ta tsung shī phr. c.: "K'an-p'ei got it and so entered the K'un-lun mountains". Ch'eng Hün-ying defines a. by b. — Reject. There is only one indirect parallel that might be adduced for the meaning 'to enter' On Ch'u: Shao sī ming phr. d. Wang Yi defines the last two words as = e.: "The odour fragrantly comes to me". In neither c. nor d. does a. give the idea of movement ('to enter, to come'). In phr. c. it simply means (same word as f., see par. 1294) 'to (repeat:) practise, to make oneself familiar with': "K'an-p'ei got it and frequented the K'un-lun mountains". The char. *dziəp* a., on the other hand, is often used for a homophonous *dziəp* meaning 'to take by surprise, surprise attack', and in phr. d. we have it in that sense: "The odour fragrantly assails me".

1296. *si* (*dz'ia̯k* a) 'mat' Kt for *tsie* (*dz'ia̯g* b) 'bedding of straw as a rest (support) for sacrificial objects or gifts' says Wen Yi-to on Ch'u: Tung huang T'ai yi phr. c., which would be equal to d.: "On the support [made of] *y a* o-plant there are jade weights" (to keep it down). — Arbitrary and unlikely. *y a o* e. is a word only known from Shan hai king but from no pre-Han text. c. = "On the *y a* o-stone adorned mat there are jade weights".

1298. s i (*siǎk* a) 'slipper, shoe' Kt for c h' i (*i'ǎk* b) 'to spread, to widen' (ex. of this word in Tso: Siang 31) says Ch'en Huan on Ode 300 phr. c.: "The pine roof-beams are (extensive:) large". Sū Miao (ap. Shīwen) reads a. here *t'ǎk*, which may indicate that Sū took it as Kt for t' o (*t'ǎk* d) 'to lift': "The pine roof-beams are (lifted high:) large". — Lu Tê-ming still reads *siǎk*, taking a. to be Kt for a homophonous *siǎk* 'great, large'.

1300. s i (*sɿək* a) 'to breathe; to repose, to rest, to cease' etc. Kt for t s i (*dziəŋ* b) 'to breed' says Chu Tsün-sheng on Chouli: Ta sī t'u phr. c.: "By the six [principles of] protection and procreation he (nourishes:) supports the great population". — Arbitrary and unnecessary. c. = "By the six [principles of] protection and (repose:) tranquillity he supports the great population".

1301. *siang* (*siang* a) 'to look at; to assist' etc. Kt for *shang* (*siang* b) 'to wound, to hurt, to damage' says Yang Shu-ta on the Chī Ting inscr. phr. c., which he deciphers as d.: (He battled and was victorious and) "he was wounded on his body". — The first character is certainly not *siang*. Liu Sin-yüan had already determined it as being *sing* e., c. meaning: "it was discernible on his body" (sc. that he had fought and been badly used).

Again, on an oracle-bone inscr. phr. f. Yang interprets the first character as = a., here Kt for b.: "We damaged four towns". — Highly speculative.

1292a 習₁ 輯₂ c 習₃ 習₄ 谷₅ 風₆ 1293a 襲₁ 協₂ c 下₃ 襲₄ 水₅ 土₆ d 習₇ 1294a 襲₁
 b 褶₂ c 襪₃ 者₄ 以₅ 襲₆ d 襪₇ 者₈ 以₉ 褶₁₀ e 袷₁₁ 1295a 襲₁ b 入₂ c 堪₃ 坏₄ 得₅ 之₆ 以₇ 襲₈
 崑₉ 崙₁₀ d 芳₁₁ 菲₁₂ 菲₁₃ 兮₁₄ 襲₁₅ 予₁₆ e 及₁₇ 我₁₈ f 習₁₉ 1296a 席₁ b 藉₂ c 瑤₃ 席₄ 兮₅ 玉₆ 璫₇ (鎮)
 d 蓋₈ 藉₉ 兮₁₀ 玉₁₁ 璫₁₂ e 蓋₁₃ 1297a 昔₁ b 夕₂ c 一₃ 昔₄ 之₅ 期₆ d 昨₇ e 通₈ 昔₉ 不₁₀ 寐₁₁
 1298a 渴₁ b 席₂ 斥₃ c 松₄ 栢₅ 有₆ 渴₇ d 拓₈ 1299a 息₁ b 渴₂ c 去₃ 以₄ 六₅ 月₆ 息₇ 者₈ 也₉
 1300a 息₁ b 孽₂ c 以₃ 保₄ 息₅ 六₆ 養₇ 萬₈ 民₉ 1301a 相₁ b 傷₂ c 齒₃ 邪₄ 入₅ 年₆ d 相₇ 于₈
 畢₉ 身₁₀ e 省₁₁ f 果₁₂ 四₁₃ 邑₁₄ g 說₁₅ 禮₁₆ 邪₁₇ 是₁₈ 相₁₉ 於₂₀ 技₂₁ 也₂₂ h 助₂₃ i 不₂₄ 端₂₅ 1302a 相₁ b

Again, on Chuang: Tsai yu phr. g. Ma Sū-lun says a. is Kt for b.: "Are you fond of rites? — that is injurious to the skilfulness". — Ma overlooks that the line continues with several analogous phrases where *siang yü* cannot possibly have that meaning. Kuo Siang already took a. with one of its most common meanings: h., 'to help' and was followed by Ch'eng Hūan-ying: "Are you fond of rites? — that (is helpful to:) promotes artfulness" (Ts'uei Chuan defines the last word as = i. 'not straight'). This is convincing.

1302. *siang* (*siang* a) 'to look at; to assist' etc. Kt for *siang* (*dziang* b) 'image, to resemble' says Chu Tsün-sheng on Ode 238 phr. c. — *siang* a. often, by extension, has the meaning 'looks, appearance' but it is then certainly never read *dziang*, Kt for b. The ode line c. has been variously explained, see in detail Gloss 807. c. = "[As if] of gold and jade is his appearance".

1303. *siang* (*siang* a) 'to look at; to assist' etc. Kt for *jang* (*niang* b) 'to expel, deprecatory sacrifice' says Cheng Hūan on Li: Tsi fa phr. c. where he thinks that *siang kin d.* stands for *jang k'i e.*: "One makes deprecatory sacrifice and prayer at the pit and the altar" (followed by K'ung Ying-ta, Ho Yi-hang and Chu Hi-tan). — Wang Su would read f.: "One revered and welcomed at the pit and the altar (that was the sacrifice to the Cold and the Heat)" (followed by Ch'en Hao and Wang Fu-chi). — Wang K'ai-yün proposes that a. is a corruption of *yü g.*, variant of h. 'to heap firewood' which occurs in Chouli: Ta tsung shi phr. i.: "By a pyre and burnt-offering he sacrifices to Si-chung". With a. altered to g. in phr. c. we could have: "One makes pyre[-sacrifice] close to the pit and the altar". — The text being so uncertain, no definite conclusion is possible.

1304. *siang* (*siang* a) 'to look at; to assist' etc. Kt for *fu* (*p'üwo* b) 'to assist' (known from no text) or for *fu* (*p'üwo* c) 'to assist' says Ma Sū-lun on Chuang: Sū Wu Kuei phr. d. — Reject.

1305. *siang* (*siang* a) 'to think' Kt for *siang* (*dziang* b) 'image, to resemble' says Chu Tsün-sheng on Chouli: Shi tsin phr. c.: (Among a series of ten prodigies showing around the sun and the moon) "the tenth is the images". — Unlikely, since in the same series the second one is called *dziang d.*, which is really the same word as b. But Cheng Hūan may have had a similar idea since he expounds: e. "Various vapours having resemblances (sc. to objects) which can be figured out". It is not clear here whether he took a. in its proper sense: "which can be *hing* figured and *siang* pondered"; or he rather took a. as variant for *siang f.* This latter often means 'looks, appearance, aspect' (see Gloss 807). In the former case, c. would properly mean: "The Tenth is the [cases for] pondering", which is rather nonsensical; in the latter case it would mean: "The tenth is the appearances (images)", which would coincide with the second in d. above and thus is unacceptable.

Cheng Chung, on the other hand, defines a. in phr. c. as = g. 'light, lustre': "The tenth is lights" (around sun and moon). The *siang* a. is then Kt for *shu ang* (*siang* h) 'bright, brightness'. This is simple and convincing.

1306. *siang* (*siang* a) 'to boil' Kt for *shang* (*siang* b) 'to boil' says Tuan Yü-ts'ai on Ode 15, Mao version, phr. c., where the Han version had d.: "She

goes to boil it". — Unnecessary. Mao Heng already defines a. as = 'to boil' and Lu Tê-ming reads it *siang*. The *siang* and *siang* are two aspects of one word-stem; the Ode schools had different text traditions. The word b. is well-known in bronze inscriptions, there written e.

1307. *siang* (*dziang* a) 'auspicious' Kt for *ch'ang* (*dziang* b) 'regular' says Yü Yüe on Shu: Lü hing, orthodox version, phr. c. Similarly, when Cheng Hün has the text version d., Wu K'ai-sheng says *siang* (*dziang* d) 'in detail, detailed' Kt for b. A phr. *ch'ang hing* e. occurs in Shu: Pi shī. — Refuted in Gloss 2053, where this textually much varied and moot passage is discussed in detail.

1308. *siang* (*dziang* a) 'auspicious' Kt for *yung* (*giwǎng* b) 'long, durable' says Yang Shu-ta on Shu: Kün Shī phr. c. and on Shu: P'an Keng phr. d. — Reject. Phonetically unsound and quite unnecessary. c. = "It will finally end in misfortune"; d. = "... grandly to rise and send down inauspicious things (misfortune)".

The Han stone classics rendered line d. by e., but the *yung* b. here is merely a corruption made by some ignorant copyist, see Gloss 1459.

1309. *siang* (*dziang* a) 'elephant; figure, image, to imitate' etc. Kt for *yang* (*ziang* b) 'to nourish' etc. says Yü Yüe on Yi: Kua 50 phr. c.: "Ting cauldron — that means to nourish". — Wang Pi explains *siang* a. by d. "model", other scholars take it literally, stating the hexagram itself is an "image", a drawing of the Ting (a comical idea). The following line runs: "The sage boils in order to sacrifice to Shang-ti and he makes extensive cooking in order to *yang* (b) nourish the sages and wise men". This would seem to make Yü's Kt idea plausible. Yet the word *siang* a. runs through the whole Yi in the sense of 'symbol', and possibly Wang Pi by his *fa-siang* meant 'model' = 'symbol'. c. would then mean: "Ting (sacrificial cauldron) is [in itself] a symbol", sc. for the sacrificial cooking and for the (nourishing:) feasting of the wise men expounded in the following line. This would make good sense without any Kt.

1310. *siang* (*dziang* a) 'elephant; figure, image, to imitate' Kt for *tsiang* (*dz'iang* b) 'carpenter, craftsman' says Chu Tsün-sheng on Chouli: Ta pu phr. c. There is an enumeration of state affairs on which one consults the tortoise oracle

像^c金玉其相 1303 a 相^b禳^c禳^c 相近於坎壇 d 相近 e 禳祈 f
祖迎於坎壇 g 榑^h禳ⁱ 以榑禳祀司中 1304 a 相^b備^c傳^d王
命相者趨射之 1305 a 想^b像^c 十日想^d 二曰象^e 雜氣有似可形
想也 f 相^g 祥光^h 爽 1306 a 湘^b 觴^c 于以湘之^d 于以觴之^e 釐
1307 a 祥^b 常^c 告爾祥刑^d 告爾詳刑^e 常刑 1308 a 祥^b 永^c 其終
出于不祥^d 丕乃崇降弗祥^e 丕乃興降不永 1309 a 象^b 養^c 鼎象
也^d 法象 1310 a 象^b 匪^c 二曰象 1311 a 嘯^b 叱^c 不嘯不指^d 喉

(war expeditions, rewards, rain, pestilences etc.). c. = "The second is the manufacture" (of vessels etc.). This is an idea of Cheng Hsüan's; but Lu Tê-ming has not given a. any other reading than usual, and Cheng may simply have taken it as an extension: *s i a n g a.* = 'shaping, form-giving, craft'.

Cheng Chung, however, has another idea: "The second is the (images, sc. on Heaven:) omina". This tallies with what we find a few paragraphs later (Chouli: Shī tsin) and is therefore preferable.

1311. *s i a o (siôg a)* 'to croon; to whistle' Kt for *c h' i (i' i' t b)* 'to revile, to abuse' says Cheng Hsüan on Li: Nei tsê phr. c.: (A man entering the interior, the gynaeceum) "should not abuse, nor point". — Reject. Yü Yüe proposes instead that *siôg a.* is Kt for *s o u, t s' o u (sug, ts'ug d)* 'to urge on a dog', an eccentric idea. No reason why a. cannot (with Ch'en Hao) have its ordinary meaning: "... he should not whistle, nor point", i.e. not give orders in a brusque way.

1312. *s i a o (siôg a)* 'Artemisia, southernwood; solitary' etc. Kt for *s h u (siôk b)* 'to strain wine' says Cheng Ta-fu on Chouli: Tien shī phr. c.: "At sacrifices, he furnishes the straining plants and the wrapping plants"; this because he had a text version with b. instead of a. The b. is the same word as *s h u (siôk d)* 'to strain wine'. In Tso: Hi 4 there is the phr. e.: "You have not furnished as tribute the wrapping plants... there is nothing with which to strain the wine"; this is quoted by Hsü Shen as f., and Cheng Ta-fu bases himself on this example, which shows the connection, at sacrifices, between *m a o* and *s h u*.

On the other hand, Tu Tsī-ch'un considers b. (in Ta-fu's version) to be Kt for a. (Artemisia:) 'aromatic herb': c. = "At sacrifices, he furnishes the aromatic herbs (sc. burnt as incense) and the wrapping plants". Cheng Hsüan supports this by adducing Ode 245 phr. g.: (In the sacrifice) "we take southern-wood, we sacrifice fat"; and Li: Kiao t'ê sheng phr. h.: "Southernwood mixed with the sacrificial grain [burnt], the fragrance penetrates through all the building". — This latter interpretation is certainly preferable. It demands no Kt in the orthodox text but a Kt in Cheng Ta-fu's.

1313. *s i a o (siôg a)* 'Artemisia, southernwood; solitary, quiet' etc. Kt for *s i a o, s ü e (siôg, siôk b)* 'to scrape, to pare, to cut' says Chang-Ping-lin (Siao hüe ta wen) on Lun: Ki shī phr. c.: "... inside the (cut, perforated:) openwork screen". — Ingenious but not very convincing. Cheng Hsüan says a. is simply a variant for d. (a superfetation with extra radicals is very common in Chou bronze inscriptions, and this may be a case of that kind). But when he interprets d. as 'reverent' and c. as = e.: "the screen of reverence" (visitors arriving at the screen before the gate should be very reverent) he is too scholastic. *s u d.* often means 'solemn, majestic', e.g. Ode 260 phr. f.: "Solemn (majestic) is the king's charge", and *s u t s' i a n g* could be "the screen of (majesty:) grandeur", the gate screen pertaining to palaces or mansions of the highest nobility.

There is still, however, the possibility that *s i a o a.* is correct and means 'solitary, quiet', *s i a o t s' i a n g* "the screen of quietude" being the screen before the gate, shutting off from the traffic outside and ensuring privacy and tranquillity (as in China today). Cf. Ch'u: Yüan yu phr. g., on which Wang Yi: *s i a o-t' i a o*

= h. 'solitary, quiet'. This last explanation would let us keep the traditional text without any tampering or Kt.

1314. *sia o* (*siôg* a) 'to chat' (Ts'ieyün) Kt for *sia o* (*siog* b) 'small' says Ch'en Hao on Li: Hüe ki phr. c.: (When the ruler tries to observe the law and to find good counsellors) "it is [just] sufficient to [secure him] a small fame". Cheng Hün says a. means b. but not that it stands for b. and Lu Tê-ming reads it Anc. *sieu* (= Arch. *siôg*), not Anc. *siâu* (= Arch. *siog*). — The two words are evidently cognate, *siôg* a. meaning 'small talk': c. = "it is [just] sufficient to [secure him] a chatting praise" (but, the text continues: not to move the multitudes).

1315. *sia o* (*siôg* a) 'rapid flight' (ex. in Chuang) Kt for *sao*, *ts'ao* (*sôg*, *ts'ôg* b) 'strained, troubled, anxious' says Ho Yi-hang on Ode 155, Mao version, phr. c.: "My tail is laboured (fatigued)". — Reject. Mao Heng defined a. as = d. 'worn, frayed', and K'ung took it to stand for *sia o* (*siog* e) 'to melt, to reduce'. It stands, however, for f. (so another text version) within the same Hs series: "My tail is (like dried meat, dried =) shrunk", see Gloss 384.

1316. *sie* (*dziä* a) 'awry, deflected' Kt for *sü* (*dziö* b) 'slow' says Cheng Hün on Ode 40 phr. c.: "You are so modest, you are so slow". — Plausible, see Gloss 114.

Wang K'ai-yün instead takes a. as Kt for *yü* (*djö* d) 'surplus': "You are modest (with a surplus:) to excess". This is no improvement.

Again, on Ode 297 phr. e. Wang K'ai-yün says a. is Kt for d. This *wu yü* would mean "completely, perfectly". — Reject. The Ode line e. has been much debated; a detailed discussion in Gloss 1146. e. = (The horses with their chariots go vigorously) "without swerving" (*sī* being a particle).

1317. *sie* (*dziä* a) 'awry, deflected' Kt for *shī* (*šia* b) 'to apply' says Ma Sü-lun on Chuang: Wai wu phr. c., whatever Ma means by this. — Reject. The line is obscure. Ch'eng Hün-ying: "If you go against (your nature) it is always injurious, if you (move:) disturb (your soul) it is always (crooked:) wrong". Yet the text has nothing about the "nature" "or soul" but it has just said that you should refrain from praising and blaming and forget about both: "If you go against this (sc. the indifference and passivity in regard to good and bad), it will always be injurious, if you act (sc. if you praise or blame), it will always be wrong".

1318. *sie* (*siat* a) 'name of a state' Kt for *yī* (*ngiad* b) 'to govern, to correct, to regulate' says Sun-Yi-jang on the Mao Kung Ting inscr. phr. c., but here this 'to correct, to regulate' would have a value of 'to assist' (in the government):

1312 a 蕭 b 蕭 c 祭祀共蕭茅 d 縮 e 爾貢包茅不入 無以縮酒 f 蕭
酒 g 取蕭祭脂 h 蕭合泰稷 1313 a 蕭 b 蕭 c 蕭牆之內 d 蕭 e 蕭屏
f 蕭肅王命 g 山蕭條而無獸兮 h 寂寥 1314 a 諛 b 小 c 足以諛聞
1315 a 脩 b 脩 c 予尾脩脩 d 敝 e 消 f 脩 1316 a 邪 b 徐 c 其虛其邪
d 餘 e 思無邪 f 無餘 1317 a 邪 b 施 c 反無非傷動無非邪 1318 a
辭辭 b 變 c 辭卑碎 d 變 e 變 f 契 g 契 h 執 i 執 j 用 義 厥 辟

c. = (The dead governors) "assisted their princes". So also in many analogous phrases in inscriptions. This has been accepted by many later scholars (Kuo Mo-jo, Yang Shu-ta, Yü Sing-wu etc.). — A *sjat* Kt for a *ngiad* may seem phonetically unacceptable. But it should be observed that *sjat* a. is Kt in *nie* (*ngiat* d) and in *ngo*, *nie* (*ngât*, *ngiat* e); it is evident that in this Hs series we have some Arch. initial clusters. A similar case of Arch. cluster is probably observable in the word *k'ie*, *k'i* (*k'iat*, *k'iad* f) which is used as Kt for the N. Pr. *Sie* (*sjat*) and Phonetic in *sie* (*siat* g). Similarly, *yi* (*ngiad* h) Phonetic in *sie* (*sjat* i). It is not possible at present to reconstruct these early-Archaic clusters. This much is sure: a simple *k'iat* cannot be Kt for a simple *sjat*, since *k*-words and *s*-words normally never combine in Kt or Hs.

Because of the said cluster phenomenon, however, Sun's Kt idea: a. Kt for b. is a serious possibility, and it is strongly supported by a parallel in Shu: Kün Shī phr. j. Sun duly records that Hū Shen in Shuowen defines *yi* b. as = k. 'to govern, to correct, to regulate' (b. 2. 3. common in this sense), but when he says that it here by extension means 'to assist' he follows Wang Yin-chī (Shuwen), who insists that it has this meaning in phr. j. ("They assisted their princes") and in Shu: To fang phr. 1. ("assist our king of Chou"). This is based on an Erya: Shī ku entry m., but no other pre-Han text supports this, see Gloss 1875. This is further emphasized by the said To fang passage which, complete, runs: n.; the "assisting" is already expressed by the binome *kia kie*, and it would be meaningless to add a third "to assist" — *yi* (b. 3) here clearly does *not* mean 'to assist'. The extension is obvious: "Why do you not *kia kie* assist and *yi* (correct, direct:) guide or king of Chou". Similarly j.: "Thus they directed (guided) their princes".

To sum up: it is correct that a. is Kt for b. but c. means: (The dead governors) "directed (guided) their princes".

1319. *sie* (*sjat* a) 'name of a state' Kt for *sie* (*siet* b) 'trifle, to despise, to scorn, to reject, to throw away' says Lu Wen-ch'ao on Sün: Wang chī phr. c., which would be equal to d. 'to squander, to waste'. Yü Sing-wu says *sjat* a. is Kt for *yi* (*dīët* e) 'to lose, to squander'. — Both Kt theories are phonetically poor. A binome d. is not known from pre-Han texts. *sjat* a. might be Kt for *tsie* (*dz'iat* f) 'to cut': c. = "to cut off and throw down", (to reject).

1320. *sie*, *yi* (*sjat*, *ziad* a) 'to leak out, to spread, to be dispersed' etc. Kt for *yi* (*dīët* b) 'to let loose, to disperse; dissipated' says Chu Tsün-sheng on Li: Chung yung phr. c.: (The Earth carries rivers and sea) "and they are not dispersed". — Reject. a. has its normal reading and meaning: "and they do not leak away".

1321. *sie*, *yi* (*sjat*, *ziad* a) 'to leak out, to spread, to be dispersed' etc. Kt for *hie* (*xiät* b) 'to rest' says Chu Tsün-sheng on Ode 253 phr. c.: "Let the people's suffering come to rest". This because the Fang-yen has an entry d. — Reject. a. has its own reading and value, with extension: "Let the people's suffering be relieved".

1322. *sie*, *yi* (*sjat*, *ziad* a) 'to leak out, to spread, to be dispersed' Kt for *yi* (*dia* b) 'to move' says Ma Sü-lun on Chuang: Shan mu phr. c.: (Hunger and thirst, cold and heat, repressions and obstructions are the actions of Heaven and Earth),

"the motions in the revolution of things". — Reject. Sī-ma Piao says a. = d., thus correctly giving it a natural extension of meaning. 'to issue forth': c. = "... they are the outcome of the revolution of things".

1323. *sie* (*siat* a) 'familiar' Kt for *shu* a (*shwət* b) 'to lead' says Kiang Sheng on Shu: P'an Keng phr. c.: "They led [the people] to be in the king's hall". — Refuted in Gloss 1445. c. = "(Familiarly:) nonchalantly they stood in the king's hall".

1324. *sie* (*siet* a) 'a trifle, trifling' Kt for *kie* (*kiat* b) 'pure' says Chu Tsün-sheng on Ode 35 phr. c.: "You do not (consider me pure:) find me worthy to be used". This because Mao Heng defines a. by b. (and likewise Chao K'i on Meng). — Reject. Phonetically inadmissible. Lu Tê-ming on this Ode reads a. Anc. *siet*, and that this derives from an Arch. *siet*, not from a *siat*, follows from a passage in Shu: To Shī. There the orthodox version has phr. d.: "greatly licentious and dissolute", but Ma Jung had the version e.; here a. stands for *yi* (*djët* f) 'row a pantomime dancers' which again is a Kt for the homophonous *djët* d. All through, this group belongs to the Arch. -*et* class, not to the -*at* class. See Gloss 1804.

Thus *siet* a. in phr. c., with Lu, is Kt for a homophonous Arch. *siet* = 'pure'. Chang Ping-lin (Wen shī) proposes that *siet* a. is Kt for *tsing* (*dz'jěng* g) 'pure', which, of course, is excluded.

1325. *sie* (*siet* a) 'trifle, trifling' Kt for *yi* (*giəg* b) 'different; rare' says Yü Sing-wu on Mo: Kien ai phr. c.: "Heaven (in an unusual way:) quite particularly had regard for Wen Wang's charity". He adduces in support the Yü Ting inscr. phr. d. where *yi* b. would have the same meaning; but Kuo Mo-jo better: in phr. d. the *yi* b. is a short-form for e., so the parallel is not convincing. — Reject. Sun Yi-jang refers to a comm. on Hou Han shu where a. is defined as = 'to look at', and *sie*-lin would then be a binome. But Sun's source is much too late, no pre-Han text has a. with that meaning.

siet a. is well attested as Kt for a homophonous Arch. *siet* 'pure', see par. 1324. c. = "Heaven found pure and had regard for Wen Wang's charity".

1326. *sie* (*siəg* a) 'to unload, to dissipate' etc. Kt for *shu* (*šjo* b) 'pain, grief' says Wang Yin-chī on Ode 39 phr. c.: "In order to suffer my pain". This because Erya: Shī ku has an entry d. For b. in this sense see Gloss 529.

The Kt theory is not phonetically so poor as it would seem, since we have reasons to believe that in certain circles of the Royal Chou certain -*jəg* words had become

k 治 l 义我周王 m 艾相也 n 曷不夾介 义我周王 1319a 辟薛 b 屑屑
c 辟越 d 屑越 e 逸 f 截 1320a 泄洩 b 洩 c 而不洩 1321a 泄洩 b
歇 c 俾民憂泄 d 泄歇也 1322a 泄 b 逸 c 運物之泄也 d 發 1323a
褻 b 率 c 褻在王庭 1324a 屑屑 b 絮潔 c 不我屑以 d 大淫洩 (佚)
e 大淫屑 f 份 g 淨 1325a 屑屑 b 異 c 天屑臨文王慈 d 天異臨子
翼 f 顧 1326a 寯 b 鼠 = 瘋 c 以寯我憂 d 寯憂也 1327a 謝 b 豫

-*io*- words (in other circles, which were dominating for the script practice, these -*ĩǎg* words were still preserved as -*ĩǎg*),¹ see in detail LC I pp. 22, 23, cf. also LC II par. 846. But Wang's Kt makes poor sense in the context. c. = (I will yoke my carriage and go out for a pleasure drive) "in order to (dissipate:) relieve my grief". 1327. *sie* (*dziǎg a*) 'to decline, to give way, to take leave' etc. Kt for *y ü* (*djo b*) 'precautions' says Chang Ping-lin on Kuan: K'ing chung, Ting, phr. c.: "The prince should carefully observe the precautions about coins and money". — Reject. *sie a.* has here its own value of 'to give way, to recede': c. = "The prince should carefully keep watch against the (receding:) decrease of coins and money". 1328. *sien* (*sian a*) 'fresh; rare, solitary; good' etc. Kt for *s i* (*sĩǎg b*) 'to cleave; this; then, thereupon' says Yüan Yüan (followed by Ho Yi-hang and many later scholars) on Ode 202 phr. c. ("the life of those people"); on Shu: Wu yi phr. d. ("He was kind to those widowers and wodiws"); on Shu: Li cheng phr. e. ("understand to be solicitous about that"). Yü Yüe likewise: a. Kt for b. in Shu: P'an Keng phr. f. ("and so they did not act contrary to the times of Heaven"); in Kyü: Tsin yü 1 phr. g. ("then they have a careless heart"). And Yü takes one step further: in phr. d. he says the supposed *s i* (*sĩǎg b*) again stands for *s i* (*sĩǎg h*) 'to give': "He was kind and (giving:) generous to widowers and widows". Wang P'ing-chen on Ta Tai li: Wu ti tê phr. i. (a geographical name) says it is the same as the Si-chi (*si/sĩǎk j*) of Shu: Yü kung. Tuan Yü-ts'ai (under char. k) says Lie phr. l. is equal to m. (*sian* for *sĩǎk*). — These Kt ideas (*sian* for *sĩǎg* and for *sĩǎk*) are, of course, phonetically unacceptable. But they have an early origin. In the first place, on Ode 231 phr. n. Cheng Hüan says *sĩǎg b.* is Kt for *sian a.*, the latter meaning 'white': "There is a hare with white head" — this because "in Ts'i and Lu (i.e. Shantung) a. and b. were similar in sound". In the second place, Hü Shen on the char. k. (Phonetic a.) 'small rain' (a dictionary word without texts) says: "read like b." In the third place, on Erya: Shī ku phr. o. Lu Tê-ming says "a. originally written p." (upper part = b.). But all this simply reveals a dialect (Shantung) phenomenon in Eastern Han time. In Anc. Chin. a. was *sian* and b. was *sĩǎg*. If, in Shantung, a *sian* had first been nasalized and then lost the final: *sian* > *sĩa* (just as today Pek. *śien a.* in T'aiyüan, Shansi is *śie*, see Karlgren, Etudes sur la Phonologie chinoise p. 769), then it is quite understandable that the late-Han scholars mixed up a *sĩa a.* and a *sĩǎg b.* and thought that the one could stand as Kt for the other; and that in phr. i.—j. they could be uncertain whether to copy down a *sĩa a.* or a *sĩǎk j.*

In the Archaic language no mixing of *ian* and *ĩǎg* was possible. c. = "The life of solitary people" (see Gloss 624). d. = "He was kind and good to widowers and widows (Gloss 1845). e. = "Those who understand to be solicitous are few" (Gloss 1938). f. = "... they were *sien* good and *yi* therefore were not frivolous in regard to the times of Heaven" (Gloss 1447). g. = "... they rarely have a careless heart". l. = "They ate it fresh". n. = "There is that hare" (Gloss 742).

It may be added that when *sien a.* means 'good' as in phr. d. (very common) Chu Tsün-sheng thinks it is Kt for *sh a n* (*dian q*) 'good'. Reject. *sian* 'fresh' is used for a homophonous *sian* 'good'.

1329. *sien* (*sian* a) 'fresh; rare, solitary; good' etc. Kt for *y en* (*ngian*, *ngiän* b) 'hill-top' says Ma Juei-ch'en on Ode 241 phr. c.: "He dwelt among the hills and in the plain". — Refuted in Gloss 838. c. = "He dwelt in the *sien* freshly-bright plain". Cf. also the next paragraph.

1330. *sien* (*sian* a) 'fresh; rare, solitary; good' etc. Kt for *hien* (*xiän* b) 'to offer, to present' says Cheng Hüan on Li: Yüe ling phr. c.: "The Son of Heaven then presents lamb" (in sacrifice). He must, acc. to Ma Juei-ch'en, have been influenced by the fact that we find the phr. *hien* *ka o* d. in Ode 154 and in Tso: Chao 4. — Refuted in Gloss 838. The a. in phr. c. is taken as a transitive verb: "The Son of Heaven then (makes fresh his lamb:) sacrifices fresh lamb".

1331. *sien* (*sian* a) 'fresh; rare, solitary; good' etc. Kt for *san* (*sän* b) 'to scatter' says Wang Nien-sun (Shuwen) on Li: Yüe ling phr. c. (the same phr. recurs in Yi Chou shu: Shī hün): "The kernels of the cereals will be scattered and drop out". (Curiously enough, Wang at the same time says a. is equal to *sĭĕg* d., cf. par. 1328 above, in the sense of e.; but his principal idea seems to be a. for b.). In Lü: Ki hia ki, the same text as that of Li: Yüe ling above, the line runs f., which Kao Yu paraphrases g. — Unnecessary. K'ung Ying-ta hesitates between two interpretations. One could either read a. *sian* in p'ing sheng = 'fresh': "The kernels will (fresh:) in a premature condition (not yet ripe) drop out"; this was accepted by Ch'en Hao. Or a. could be read *sian* in shang sheng = 'rare': "The kernels will be (rare:) sparse and drop out". The latter, with its two coordinated verbs: *sie n-lo* (like the *kie-lo* in Lü) seems to be the more natural interpretation.

1332. *sien* (*dzian* a) 'to covet; surplus' Kt for *y en* (*gian* b) 'to flow over, excess, abundant' says Tuan Yü-ts'ai on Ode 254, Lu Tê-ming's text version, phr. c., where the orthodox version reads d.: "It (Heaven) (reaches to): observes your sporting and extravagances". Lu may already have thought so since he reads a. in c. Anc. *ian*. — Reject. c. evidently represents another text tradition than d. a. is well known meaning 'surplus, affluence', e.g. Ode 193 phr. e.: "In the four quarters there is affluence", which, turned slightly differently, will give the same idea as d. c. = "It observes your sporting and (affluence:) extravagance".

1333. *sien* (*dzian* a) 'to covet; surplus' etc. Kt for *y en* (*dian* b) 'to extend, to stretch' says Tuan Yü-ts'ai on Chouli: Tien juei phr. c.: "When the pi-jade is (drawn-out:) oval". This is an ancient idea; in comm. on Chouli: Yü jen, Cheng Hüan says d. "a. is equal to b." — Unlikely. Lu Tê-ming gives no sound gloss for

c 君謹守泉金之謝 1328 a 鮮 b 斯 c 鮮民之生 d 惠鮮鰥寡 e 知恤
鮮哉 f 鮮以不浮于天時 g 鮮有慢心 h 賜 i 鮮支 j 析支 k 霽 l 鮮
而食之 m 析而食之 n 有兔斯首 o 鮮善也 p 誓 q 善 1329 a 鮮 b 獻
c 度其鮮原 1330 a 鮮 b 獻 c 天子乃鮮羔 d 獻羔 1331 a 鮮 b 散 c
穀實鮮落 d 斯 e 離 f 穀實解落 g 散落 1332 a 羨 b 衍 c 及國遊羨
d 及國遊行 e 四方有羨 1333 a 羨 b 延 c 璧羨 d 羨猶延 1334 a 信

a., so he reads it in its ordinary way. c. = "When the p i-jade (has a surplus, an exceeding part, exceeding the normally circle-round shape of a p i:) is elongated".
1334. s i n (*sĭĕn* a) 'true, to trust, good faith' Kt for s h e n (*sĭĕn* b) 'to extend, to prolong, to repeat', common, see Gloss 85 (Odes 31, 159, Li: Ju hing, Yi: Hi ts'i, Meng: Kao tsī, shang etc.).

1335. s i n (*sĭĕn* a) 'true, to trust, good faith' Kt for s h e n (*sĭĕn* b) 'body' says Cheng Hüan on Chouli: Ta tsung po phr. c.: "A h o u prince holds a body[-shaped] tessera, a p o prince holds a body[-shaped] tessera"; both the s h e n-k u e i and the k u n g-k u e i being carved with a human figure, only different in regard to fineness or coarseness. — Phonetically possible but typical Cheng scholastics, due to the parallelism of b. and d. Later commentators have offered all kinds of speculations about the difference in the rendering of the human body. Tuan Yü-ts'ai, unable to drop the "body" idea of Cheng's regarding the a. in c., tries to improve it by taking a. to be Kt not for b. but for s h e n (*sĭĕn* e) 'to stretch': the s h e n-k u e i f. would show the body straight, the k u n g-k u e i would show it bent (g.) This is just as bad as Cheng. The great author Ts'uei Ling-en has rejected this nonsense and reads a. in its ordinary way: the s i n-k u e i (a) is the tessera of good faith, the k u n g-k u e i (d) is the tessera of personal service. This is refreshingly good sense.

Again, on Yi: Kua 50 phr. h. Yü Yüe says a. is Kt for b.: "The prince's stew is overturned, how will it be with his body?" Wang Pi and K'ung Ying-ta take a. in its ordinary sense but turn it differently. Wang: "... if you trust him (sc. the prince), how will it be?" K'ung: "... truly, how will it be?" — Yü's idea is confirmed by the context. Our line h. is the "siang" to the sentence "9/4": i. "The Ting tripod breaks a leg, the prince's stew is overturned, his (shape:) body becomes (wet:) soiled; it is inauspicious". h i n g 'shape' in the sense of 'body' is common.

1336. s i n (*sĭĕn* a) 'true, to trust, good faith' Kt for s h e n (*d'ĭĕn* b) 'spirit, divine' says Ho Yi-hang on Sün: Li lun phr. c.: (the dragon banner with nine scallops) "is that by which one (nourishes:) furthers his (the ruler's) spirits (mental powers)". — Ho's idea derives from the fact that the preceding lines describe other ritual objects which "nourish his eyes" and "nourish his ears". But that is in no way conclusive, for Yang Liang's interpretation, which gives a. its normal meaning: (The dragon banner) "is that by which one furthers his reliability" (the trust the people place in him) is confirmed by the next line d.: (Various other ritual objects) "are those by which one furthers his dignity" (majesty, pondus with the people). Yü Sing-wu has rightly refuted Ho's Kt as being arbitrary and mistaken.

1337. s i n (*sĭĕn* a) 'true, to trust' good faith, Kt for c h' e n (*d'ĭĕn* b) 'to display' says Chu Tsün-sheng on Tso: Chao 25 phr. c.: "To display (show) whether there is crime or not"; and Tso: Ting 8 phr. d.: "The covenants — by them one (displays:) makes clear the rites" (Tu Yü: a. = e.), whatever that may mean. — Unlikely, a. has its ordinary meaning. c. = "to (prove true:) verify whether there is crime or not"; d. = "The covenants — by them one proves true the rites", i.e. by binding contracts one confirms that the rites (between the negotiating parties) are not empty hypocrisy.

1338. *sin* (*siĕn* a) 'new' Kt for *sien* (*siən* b) 'before, previous' says Yü Sing-wu on Kuan: Yu kuan phr. c.: "One looks at the past, therefore one can see (that which has not yet taken shape:) the future". — Reject. Ch'en Huan says a. stands for d. (within the same Hs series): "One looks at (the close-standing:) the present, therefore . . .". That is certainly better. But Yin Chi-chang kept a. with its proper reading and meaning: "One looks at the new (what is just now happening), therefore one can see the future". No reason for rejecting this reasonable interpretation.

1339. *sin* (*siĕn* a) 'new' Kt for *sien* (*siən* b) 'fresh' etc. says Chu Tsün-sheng on Ode 178 phr. c.: "that new field" and many similar cases, and the same says Ma Sü-lun on Chuang: K'o yi phr. d.: "To eject the old [breath] and draw in the new". In all such cases a. should be read *siən* b. 'fresh'. — Reject. An inept attempt at etymology.

1340. *sin* (*siəm* a) 'heart' Kt for *shen* (*siəm* b) 'deep, depth', here in the sense of 'to try the depth of, to sound' says Wen Yi-to on Yi: Kua 48 phr. c. He adduces as parallel Shang tsī: Kin shī phr. d.: "The one who sounds an abyss". In phr. c. the *sin* ts'ê e. would stand for *shen* ts'ê f.: c. "The well is muddy (dirty) and is not (drunk:) used; if for me one would sound it, it could be used for drawing water". — This is rather nonsensical (how could a "sounding" make a dirty well drinkable?). For *sie* (*siat* g) there is the meaning 'dirt, mud' attested in Han time (Han shu: Wang Pao chuan) but here in c. it is evidently the same as *sie* (*siat* h) 'to drain off', and the sentence is simple and clear: "The well has been (drained off:) cleaned, but it is not used, that is my heart's sorrow; it could be used for drawing water".

1341. *sing* (*sieng* a) 'to wake up' (particularly from drunkenness) Kt for *si* (*sieg* b) 'shrill, rough, breaking [voice]' say K'ung Kuang-sen and Chu Yu-tseng on Yi Chou shu: Kuan jen phr. c.: (The one who is vulgar and offensive) "his voice is shrilly-breaking and ugly". — Plausible. In Ta Tai li: Wen Wang kuan jen we find correspondingly d. This *si* (*siĕg* e): 'to cleave' etc. may, with K'ung, be simply a short-form for b.; or it may have its own value: '(cleaving:) breaking [voice]' and b. would in such case be cognate to e.

1342. *siu* (*siōg* a) 'to cultivate, to elaborate' Kt for *ti* (*d'iōk* b) 'road, way' says Yü Yüe on Shu: P'an Keng phr. c. — Refuted in Gloss 1416; *siu* should be carried to the following line.

卜申仲 1335 a 信 卜身 c 侯執信圭伯執躬圭 d 躬 e 仲 f 仲圭 g 弓
 窮 h 覆公餗信如何也 i 鼎折足覆公餗其形渥凶 1336 a 信 卜神 c
 所以養信也 d 所以養威也 1337 a 信 卜陳 c 信罪之有無 d 盟以信
 禮 e 明 1338 a 新 卜先 c 視於新故能見未形 d 親 1339 a 新 卜鮮 c
 彼新田 d 吐故納新 1340 a 心 卜深 c 井渫不食為我心恻可用汲 d
 深淵者 e 心恻 f 深淵 g 渫 h 泄 1341 a 醒 卜斯 c 其聲醒醜 d 其聲
 斯 e 斯 1342 a 修 卜迪 c 王福告之修 1343 a 修 卜休 c 汝多修杆我

1343. *siu* (*siôg a*) 'to cultivate, to elaborate' Kt for *hiu* (*xiôg b*) 'to rest; good; fine' etc. says Yü Sing-wu on Shu: Wen hou chī ming phr. c.: "You are grandly fine, you have defended me". — Refuted in Gloss 2096. c. = "You have (largely:) on many occasions attended to defending me".

1344. *siu* (*siôg a*) 'to cultivate, to elaborate' (variant b) Kt for *siao* (*siog c*) 'to laugh' says Wen Yi-to and Kuo Mo-jo on Ch'u: Siang kün phr. d.: (The lady:) "ready to laugh" (smiling). The phr. *yi siao e.* occurs in Ch'u: Shan kuei and Ch'u: Ta chao. — Possible but unnecessary. With Wang Yi (a. = f.) a. could have its ordinary value: d. = "well adorned".

1345. *siu* (*siôg a*) 'to cultivate, to elaborate' etc. (var. b., as often) Kt for *ts'iu* (*dz'ïôg c*) 'to press', here in the sense of 'to be close, near' says Ma Sū-lun on Chuang: T'ien ti phr. d.: "great or small, long or short, near or distant". — Because of the antithesis in *ta: siao* and *ch'ang: tuan* many expounders have wished to obtain a similar contrast in the last two words, altering *siu yüan* into *yüan kin e.*, an unallowable freedom. Ma's emendation is less violent, but *ts'iu* 'to press' = 'near' is strained, and on the analogy of *ta: siao* and *ch'ang: tuan* the phr. should then have been *yüan ts'iu*, not *ts'iu yüan*.

The whole passage is rather obscure and various scholars have suspected a text corruption. However, *siu yüan* 'far and distant' is a well-known binome and the context points to a solution. The great adept, with superhuman mental powers, "in his intercourse with the (myriad things:) external world, though being to the highest degree *wu* (not having:) empty (void), he yet can supply what they seek, he moves about in their (time =) age but strives to bring them to rest, [realizing that] "the great and the small, the long and the short are [equally] *siu yüan* extensive" — from the taoist point of view the contrasts are unreal and only apparent; he tries to open their minds to this unreality and thus make them partake of his own tranquillity.

1346. *siu* (*siôg a*) 'dried meat' etc. Kt for *yu* (*diôg b*) 'a kind of ritual vessel' says Cheng Hüan on Chouli: Ch'ang jen phr. c.: "In the temple one uses Yu-vessels". — Plausible. In comm. on Chouli: Sī tsun yi Lu Tê-ming says b. had a variant *yu* (*diôg d*) and this has been filled out into a. with the meaningless addition of Rad. 130 'meat' — the Yu was a vessel for wine.

1347. *siu* (*siôg a*) 'to wash, to moisten' Kt for *so u* (*siôg b*) 'to wash, to moisten' says Chu Tsün-sheng on a. when occurring in Li: Nei tsê. — The readings of both words are well attested both in Ts'ieyün and in Shīwen and they are merely cognate, two aspects of one word stem.

1348. *siu* (*snïôg a*) 'to nourish, viands; to present' etc. Kt for *ch'ou* (*i'ïôg b*) 'ugly' says Chu Tsün-sheng on the numerous cases where a. means 'shame'. Ma Sū-lun says the same on several phrases in Chuang. — Reject. a. is Kt for a homophonous *snïôg* 'shame'.

1349. *siu* (*snïôg a*) 'to nourish, viands; to present; shame' etc. Kt for *su* (*siôk b*) 'continuous, for a long time' says Wu K'ai-sheng on Shu: Li cheng phr. c.: "men

who *su* since long had *hing* achieved a violent character". — Reject. *c.* = "Disgraced criminals and men of a violent character".

1350. *siu* (*snjōg a*) 'to nourish, viands; to present; shame' etc. *Kt* for *su* (*sjōk b*) says Cheng Hūan on *Yili*: T'ê sheng kuei sī li, *Ku-wen* version, *phr. c.*: "Then he (the master of the house) prompts the representative of the dead" (urges him to be ready for the ceremony). The orthodox version has *d.*, and evidently Cheng thinks that this *su* (*sjōk e*) 'to pass the night' etc. is *Kt* for the homophonous *sjōk b*. In fact, in *Li*: K'ü li we find *phr. f.*: "The host (prompts:) invites the guest to enter". The *char. b.* often serves for a word *sjōk* = 'swift, to hurry' (see Glosses 54, 735, 1781) and when it means 'to urge on, to prompt' it is causative: 'to cause to hurry', see in detail Gloss 2004 (where our *phr. d.* has been discussed); the word is closely cognate to *su* (*suk g*) 'quick, to urge on'. It is therefore correct that *e.* stands for *b.* — The *Ku-wen snjōg* for *Kin-wen sjōk* is phonetically poor as a *Kt*, and *phr. c.* may represent a different text tradition than *d.* *siu a.* often means 'to bring forward, to present', and it may here have an extended meaning: *c.* = "Then one (brings forward to:) makes announcement to the representative of the dead".

1351. *siu* (*sjōg a*) 'to flower, flourishing, beautiful, fine' *Kt* for *yu* (*giŭg b*) 'remarkable' says Chu Tsün-sheng on *Ch'u*: Ta chao *phr. c.* (because Wang Yi defines *a.* by *d.* 'remarkable') and on *Li*: Li yün *phr. e.* (where K'ung Ying-ta again says *a.* means *d.*). — Reject, *c.* = "The appearance beautiful and fine"; *e.* = "(He is) the finest essence of the five elements".

1352. *siu* (*dziōg a*) 'prisoner' *Kt* for *tsiao* (*tsiōg b*) 'pressed, reduced' says Chang Ping-lin on *Chuang*: Tsai yu *phr. c.*, in which the last two words would be equal to the *phr. tsiao shai* in *Li*: Yüe ki *phr. d.*: "Its sound is (pressed, depressed:) reduced and waning". Thus *c.*: "The human (heart:) mind may be pressed down and stirred up; rising or sinking it will be dejected and decaying". — Unnecessary and arbitrary. *c.* = "The human mind may be pressed down and stirred up; rising or sinking it will be *siu* fettered or *sha* killed" (you must preserve you equanimity).

1353. *siu* (*sjōg a*) 'embroidery' *Kt* for *siao* (*siōg b*) 'a kind of silk' says Cheng Hūan on *Ode 116 phr. c.*; he even (in *comm.* on *Li*: Kiao t'ê sheng) quotes the line as *d.* (var. *e.*) which, if not an arbitrary correction of Cheng's, would be the

1344a 修b脩c笑d宜修(脩)e宜笑f飾 1345a 修b脩c道d大小
長短修遠e遠近 1346a 脩b卣c廟用脩d攸 1347a 脩b洩 1348
羞b醜 1349a 羞b宿c惟羞刑暴德之人 1350a 羞b肅c乃羞尸
d乃宿尸e宿f主人肅客而入g逮 1351a 秀b尤c容則秀雅d
異e五行之秀氣 1352a 囚b噍c人心排下而進上上下下囚殺d其
聲噍以殺 1353a 繡b綃c素衣朱繡d素衣朱綃e宵f繡黼 1354

Lu school reading. — Refuted in Gloss 293. c. = “White dress with red embroidery”.

Again, on Li: Kiao t'ê sheng phr. f. Cheng Hūan says a. Kt for b. — Arbitrary and unnecessary. f. = “Embroidered black-and-white [figures]”, see Gloss 1321.

1354. s ī (*sīəd* a) ‘to spread out’ etc. Kt for t' i (*t'iek* b) ‘to cut up, to cut to pieces’ says Cheng Hūan on Chouli: Ta sī t'u phr. c.: (When sacrificing an ox to the Five Sovereigns) “he presents the cut-up [body]”. Cheng repeats this under Chouli: Siao tsī phr. d. — Reject. Cheng Chung gives a. its ordinary meaning = e.: “he presents the laid-out [victim]”, i.e. laid out complete.

1355. s ī (*sīəd* a) ‘to spread out’ etc. is, acc. to Chu Tsün-sheng, Kt for various other words: for s h ī (*šīər* b) or s h en (*šĕn* c) when meaning ‘to extend, to stretch out’; for t s' ī (*ts'īər* d) when meaning ‘to arrange’; for t s ī (*tsīər* e) when meaning ‘to relax, unrestrained’; and so on. — Reject; they are all extensions of meaning all read Arch. *sīəd*.

Again, when meaning ‘then, thereupon’ it is not, with Chu Tsün-sheng, Kt for s u e i (*dziwəd* f) but Kt for a homophonous *sīəd*. When meaning ‘to kill’ it is not, with Yü Sing-wu (Shuang Kien yi chu tsī sin cheng p. 315) Kt for s h a (*sāt* g) but for a homophonous *sīəd* see Gloss 787.

1356. s ī (*sīəd* a) ‘four’ Kt for t s' ī (*dz'īæg* b) ‘affectionate, loving’ says Liu Sin-yüan on the Ch'en Hou Ting inscr. phr. c. — Reject.

1357. s ī (*sīəd* a) ‘mucus from the nose’ Kt for y i (*dīər* b) ‘mucus from the nose’ says Tuan Yü-ts'ai on Ode 145 phr. c.: “My tears and snivel are flowing”. This because we find the phr. d. in Yi: Kua 45 and in Li: T'an Kung. (Ts'ieyün gives b. two readings: Anc. *i* = Arch. *dīər* and Anc. *t'iei* = Arch. *t'īər*; the latter however, is due to confusion with *t'īər* e. ‘tears’). — Phonetically unconvincing. *sīəd* and *dīər* may possibly be cognate (?) but acc. to all ancient tradition (Shiwen, Ts'ieyün) a. was never read like b. but Anc. *si* = Arch. *sīəd*, like its Phonetic.

1358. s ī (*sīər* a) ‘to die’ Kt for s h ī (*šīər* b) ‘corpse’ but not in that sense but meaning ‘to preside over’ (Tso: Siang 27 phr. c.: “to preside over a covenant”) says Kuo Mo-jo on the K'ang Ting inscr. phr. d., which would be equal to e.: “Preside over the management of the Royal house” (and similar other inscriptions). Liu Sin-yüan on the Mao Kuei inscr. phr. f. proposes that a. is Kt for s h ī (*dz'īæg* g) ‘to serve’, which is phonetically excluded. — s ī a. in these phrases could have its original meaning: “life-sacrificingly manage the Royal house” (s ī a. in this sense common in early texts). But in the Chuei Kuei inscr. we find phr. h. and Sun Yi-jiang and Wang Kuo-wei interpret this as = “zealous about the affairs he presides over” (the same phr. in Shu Yi Chung inscr., where Kuo Mo-jo follows Sun and Wang), and here this is quite convincing. Similarly, on the Yü Ting inscr. phr. i. Wang says the same, equally plausible. It is then natural to apply it also in phrases d. and f.

In the Mao Kung Ting inscr. Wu K'ai-sheng reads a phrase j., saying that a, stands for b., this b. equal to s h ī k. ‘business’. But Wang Kuo-wei and various followers carry s ī a. here to the following line; obviously correct.

Again, on Mo: Ta ts'ü phr. l. Yü Sing-wu says s ī a. is Kt for s h ī b. and the

three text variants *m.* all stand for *t' o* (*t'á n*) 'another', the last line being equal to *o*. Now *sh i b.* properly 'the representative of the dead' (at a sacrifice) has come to mean 'to preside [over]' (as described above) and it is then by the commentators defined as = *p.* This char. *p.*, however, can also mean 'principal, to take as principal, to take as essential point', and now Yü Sing-wu makes the trick of saying that since *sh i b.* can mean *p.* in the sense of 'to preside' it should also have that other meaning of *p.* 'to take as principal', and so he obtains for his *o.*: "The analogy lies in *sh i* taking as essential point *t' o* the others" (not oneself). A ludicrous juggling with the words. — Chang Ch'un-yi would keep the original *sh ê* 'snake' at the end and explains: "The analogy lies in the killing of snakes". But *si i a.* cannot serve as a transitive verb 'to kill' and the interpretation makes poor sense. — The variant *ye* at the end is certainly preferable and *l.* means: "Love for all people is of the same kind [in all cases], love for one person is of the same kind [as the former], the analogy lies in death" (in which all are alike, and we grieve for many or for one — the same sentiment).

1359. *si i* (*siäg a*) 'to cleave; this; then' Kt for *si en* (*sian b*) 'fresh; rare; good' says Cheng Hüan in gloss on Ode 231. Refuted in par. 1328 above.

1360. *si i* (*siäg a*) 'to cleave; this; then' Kt for *sh ai* (*släg b*) 'band tied round the hair' says Cheng Hüan on Li: Wen sang phr. c., see LC par. 588.

1361. *si i* (*siäg a*) 'to think' said to be Kt for *sa i* (*sək b*), refuted in par. 1282 above.

1362. *si i* (*siäg a*) 'to think' Kt for *si i* (*dziäg b*) 'hall' says Ma Sü-lun on Chuang: Tê ch'ung fu phr. c. Presumably Ma in regard to *b.* thinks of Ode 264 phr. d. on which Mao Heng says *b.* = *e.* 'close, near', thus *c.*: (the men who lived with the ugly man) "were close to him (attended upon him) and could not leave him". In the Ode phr. d.: (Those who cannot be taught or instructed) "are women and *si i b.*" it has been discussed whether *dziäg b.* stands for *sh i* (*dïäg f*) 'to wait upon' (so Ch'en Huan), or *b.* has its ordinary reading = 'eunuch' (as in Tso: Ch'eng 17 and Hi 2), see in detail Gloss 1063: "... are women and eunuchs" (i.e. "hall men", palace men). Thus the parallel is quite unsafe. No Kt is needed in phr. c. The *si i a.* often means 'to think longingly, affectionately of' and *c.* means: (The men who lived with him) "were fond of him and could not leave him".

1363. *si i* (*siäg a*) 'to think' Kt for *sh i* (*dïad b*) 'to go away' say Wen Yi-to and Kuo Mo-jo on Ch'u: Si sung phr. c.: "I wish to rise far away and take myself away".

a 肆 b 鬻別 c 羞其肆 d 羞羊肆 e 陳 1355 a 肆 b 尸 c 申 d 次 e 恣
 f 遂 g 殺 1356 a 四 b 慈 c 四母 1357 a 泗 b 涕 c 涕泗滂沱 d 涕涕
 e 涕 1358 a 死 b 尸 c 尸盟 d 死嗣王家 e 尸司王家 f 死嗣父公 g
 仕 h 卹卒死事 i 死嗣戎 j 四方死 k 事 l 兼愛相若一愛相若其類
 在死蛇也 m 蛇蛇也 n 他 o 其類在尸他 p 主 1359 a 斯 b 鮮 1360 a
 斯 b 纓 c 難斯 1361 a 思 b 塞塞 1362 a 思 b 寺 c 思而不能去也 d

They adduce Huai: Lan ming and Ch'u: Kiu sī (both Han-time texts) which have a phr. d. — Reject. Kuo declares that a. and b. “were similar in sound”, which is very wrong. With both Wang Yi and Chu Hi c. means: “I wish to (augment my thinking:) think thoroughly and take myself away”.

1364. s ī (*sīæg* a) ‘to regulate, to govern’ Kt for s h ī (*dē’iæg* b) ‘service, duties, affairs’ says Wang Kuo-wei on Shu: K’ang kao phr. c. which reverts a few lines later as d.: “Set forth those law (affairs:) items”. And on the Yang Kuei inscr. phr. e. Kuo Mo-jo indicates the same Kt: “The affairs of the Sī-kung” (Sī-kung = f., within the same Hs series). — Plausible, see Gloss 1641.

1365. s ī (*sīæg* a) ‘to regulate, to govern’ Kt for s ī (*dziæg* b) ‘sacrifice’ says Kuo Mo-jo on the Shu Yi Chung inscr. phr. c., which is quite arbitrary, since the meaning of the char. d. is unknown. Tsiyün says it is equal to e., but Kuo, referring to some Han-time seals which carry the binominal family name f., according to Kuo = g., reads d. Hia, as a name: c. = “to glorify (?) Hia’s sacrifices”. — Reject. A warning example of wild philology.

1366. s ī (*sīæg* a) ‘silk’ Kt for j u e i (*ñiwær* b) ‘tassel, free-hanging end of band, streamer’ says an early author quoted with reservation by Yang Liang on Sün: Li lun phr. c., in which d. would be equal to y ü (*ngio* e) ‘fish’; thus c.: “streamers and fishes” (as ornaments on a funeral car). The idea derives from Li: Sang ta ki, where there is a description of j u e i b. streamers on the canopy of the funeral car and of y ü e. fishes (of metal) in the “gutters” (for rain) on that car. — Reject. The Kt is phonetically impossible.

Yü Sing-wu, on the other hand, points out that a word *fe-i-fei* (*b’iwəd*), in Yi Chou shu: Wang huei written f., in Erya written g., the name of a rare animal, in Shuowen (quoting the same text as the Yi Chou shu) is written h., and that this latter may be identical with Sün-tsi’s d., a *hapax legomenon*. This *b’iwəd* would then stand for the f u (*pīwət*) ‘cover for carriage’ (as in Ode 261 phr. i., “bamboo-mat cover”), and thus, finally, our phr. c. would have a. in its ordinary reading and sense: *sīæg* ‘silk’: c. = “silk cover” (of the funeral car). Ingenious but much too speculative. The meaning of c. remains obscure.

1367. s ī (*dziæg* a) ‘to continue, to succeed, subsequent’ Kt for y i (*ziæg* b) ‘final particle’ says Yü Sing-wu on Shu: Ku ming phr. c. Yü Yüe says a. stands for d. = e. — Refuted in Gloss 1972. c. = “I fear that I shall not be able to make a declaration about the subsequent [affairs]”.

1368. s ī (*dziæg* a) ‘to continue, to succeed, subsequent’ Kt for t a i (*d’æg* b) ‘idle, lazy, negligent’ says Wu K’ai-sheng on Shu: Kün Shī phr. c.: “The lords of Yin were lazy (negligent) and Heaven destroyed their dignity (majesty)”. — Unnecessary. For several attempts at explanation of this line see Gloss 1878. c. = “Yin’s (last:) successor, Heaven destroyed and overawed him”.

1369. s ī (*dziæg* a) ‘to continue, to succeed, subsequent’ Kt for y i (*dīæg* b) ‘cheerful, to rejoice’ says Wu K’ai-sheng on Shu: Yao tien, Ku-wen version, phr. c., this because the Kin-wen version ap. Si-ma Ts’ien had d., which is short for e.: “Shun (ceded in virtue:) considered himself inferior in virtue and was not pleased”. — It is not at all sure that a. is a Kt. Here, as so often, the Kin-wen and the Ku-

wen had different text traditions (of which the Kin-wen is the earliest attested one) and that the Ku-wen c. means: "... in virtue and f u s i did not (succeed:) accept the succession". For a full discussion of this much debated line, with other Kt speculations of Yü Sing-wu's, see Gloss 1253.

1370. s i (*dziæg* a) 'to continue, to succeed, subsequent' Kt for y i (*dïæg* b) 'to transmit' says Yü Sing-wu on Ode 91, Mao version, phr. c.: "Why have you not transmitted messages?"; this because the Han text version had d. — Not conclusive. The c. version makes good sense as it stands: "Why have you not continued the messages?", see Gloss 236. There were two different text traditions.

1371. s i (*dziæg* a) 'sacrifice' Kt for s h i (*dïëg* b) 'family, family-branch name' say Wang Nien-sun and Wu Tseng-k'i on Kyü: Chou yü, hia phr. c.: (Only the one with fine merits) "is endowed with a clan name and a family-branch name". This because Wei Chao registers a text variant having b. instead of a., and because earlier in the chapter we have a combination of s i n g: s h i (b), this being frequent in various texts, e.g. Tso: Siang 24 phr. d.: "to preserve one's clan name and receive a family-branch name". — This would seem conclusive, but the context shows that the c. version is better, the version with b. (mentioned by Wei) being a text correction after these parallels. The line continues e., which shows that in this line it is not a question of successive generations but of the founder: (The one with fine merits) "is endowed with a clan name, is entrusted with sacrifices (sc. to the Spirits of the Soil and the Grain, of Mountains and Rivers, says Wei Chao) and reaches to the whole world" (becomes King).

1372. s i (*dziæg* a) 'sacrifice' Kt for y i (*ziæg* b) says Yü Yüe on Shu: Tsiu kao phr. c., punctuating after y i n: "In the various states there is drinking, but y i t ê through virtue there will be no drunkenness". — This Shu line has been variously explained (see in detail Gloss 1667). We should certainly punctuate after s i (which is shown by the context). c. = "In the various states the drinking [should be] only at the sacrifices and by virtue they should hold on to (not being drunk:) sobriety".

Again, a few lines later, on phr. d. Yü Yüe says a. Kt for b. — Refuted in Gloss

時為婦寺 e 近 f 侍 1363 a 思 b 逝 c 願曾思而遠身 d 曾逝 1364 a
司 b 事 c 陳時臬司 d 陳時臬事 e 嗣工司 f 司空 1365 a 司 b 祀 c
伐頭司 d 頭 e 履 f 頭侯 g 夏侯 1366 a 絲 b 縷 c 絲驚 d 驚 e 魚 f
費費 g 狶狶 h 鷩 i 筆第 1367 a 嗣 b 已 c 恐不獲誓言嗣 d 嗣 e 辭
1368 a 嗣 b 怠 c 有殷嗣天滅威 1369 a 嗣 b 怡 c 舜讓于德弗嗣 d
不台 e 不怡 1370 a 嗣 b 詒 c 子寧不嗣音 d 不詒音 1371 a 祀 b 氏
c 命姓受祀 d 保姓受氏 e 迄於天下 1372 a 祀 b 已 c 越庶國飲
惟祀德將無醉 d 弗惟德馨香祀登聞于天 e 祀茲酒 1373 a 寺 b 之

1684. d. = "It was not [so] that fragrant offerings [made with] virtue ascended and were perceived by Heaven".

Again, in the same chapter, on phr. e. Yü Yüe says a. Kt for b.: "Stop this wine!" — Refuted in Gloss 1663. e. = "Sacrifice this wine!"

1373. s ī (*dziag* a) 'hall' etc. Kt for c h ī (*tīag* b) say Wu K'i-ch'ang and Yang Shu-ta on the Piao K'iang Chung inscr. phr. c.: "By martial and solid force". For d. 'solid' there is an entry in Kuangya: Shī ku, but even the diligent Wang Nien-sun could find no text example of this. — Kuo Mo-jo takes d. as equal to e. 'to strike' (ex. in Huai: Ping lüe) and a. as short-form for the state name Sī f.: "Our warriors struck down the power of Si", which is certainly more convincing.

1374. s o (*swā* a) 'small' (b. being a wrong variant) Kt for s o u (*sug* c) 'marsh-land' says Wen Yi-to on Ch'u: Li sao phr. d.: "I wish to linger a while in this (divine:) wonderful marsh-land". Wen thinks the line refers to a Hüan pu e. (a park) mentioned in the preceding line. — Reject. The s o a. is defined by Wang Yi as 'open-work carving at the gate, the pattern being that of a chain-lock'; this obviously because there is a word s o (*swā* f) 'chain-lock' (ex. in Mo: Pei hüe phr. t' i e s o "iron chain-lock"). In Han-shu: Hüan Hou chuan there is a phr. g. on which the comm. says that the "sides of the gate were carved in chain-pattern and then painted blue". — Evidently our a. here means simply f.: "I wish to linger a while at the (divine:) royal (chain-lock:) entrance" (to the palace).

1375. s o (*şio* a) 'place; the place where; quem, quam, quod' Kt for c h' u (*ī'io* b) 'place' says Chu Tsün-sheng on the numerous cases where a. means 'place'. — Reject. a. was *şio* here as well, a synonym of b. The character is a h u e i-yi (to cut, make, a door, house, living-place). An identical character was used for an onomatopoe h u (*χo*) indicating a beating sound: here the c. as Radical is combined with h u (*g'o* d) as Phonetic, and thus *şio* 'place' and *χo* 'beating sound' have come to coincide in the char. a. The *χo* a. was further sometimes used as Kt for h ü (*χio* e), see Glosses 47, 1872.

1376. s o (*sāk* a) 'rope; rule; to search' etc. Kt for l ü e (*gliak* b) 'to trace out, to plan' etc. says Chu Tsün-sheng on Tso: Ting 4 phr. c., on which Tu Yü says a. = d.: "The boundaries were defined according to the rules of Chou". — Reject. Lu Tê-ming reads *sāk* as usual and we have here an extension of meaning: 'guiding rope' > 'norm, law, rule'. (Cf. k i n g e. 'warp in a web' > 'norm, law, rule').

1377. s o u (*şioğ* a) 'to search' Kt for s i a o, s h u (*siog, şioğ* b) 'rapid flight' was probably Cheng Hüan's idea on Ode 299 phr. c.: "The bundles of arrows were swift", since he defines a. as = d. 'vigorous and swift'. In fact, there is a large word family of which b. forms part (Karlgren, Word families, BMFEA 1934, p. 70) with a fundamental sense of 'swift, to hurry'. — Refuted, nonetheless, in Gloss 1154. c. = "The bundled arrows were numerous" (with Mao Heng).

Again, this *şioğ* a. 'to search' stands for a word which acc. to Hiang Siu means e. 'the appearance of moving' in Chuang: Yü yen phr. f.: (The Shadow, asked why he was constantly changing place:) "I am set in motion, why do you ask about that small matter?". Lu Tê-ming primarily reads it Anc. *şqu*, shang sheng = Arch. *sug*. But he is uncertain and mentions other readings (*sog, siog*). Here again we

have that word family: 'rapid motion'; it occurs also in Tso: Sūan 2, where *sou* (*sug*, *shang sheng g*) means 'to urge on [a dog]', i.e. to set in motion. If this is the same word, which seems likely, it confirms Lu's first reading *squ/sug*.

1378. *sou* (*sióg a*) 'to conceal'. Kt for *tsou* (Anc. *tsiǝu*, Arch. value uncertain) 'groom' says Chu Tsün-sheng on Chouli: Sou-jen phr. c. — The title *sou a*. for the keeper of the royal stables occurs also in Yili: P'ing li; in both places Lu Tê-ming reads it Anc. *siǝu* = Arch. *sióg*, which may well be an aspect of the same stem as the Anc. *tsiǝu* adduced by Chu.

1379. *sou* (*sug a*) 'marshland' loan for a word meaning 'hollow in a wheel-hub' (Chouli: Lun jen). Lu Tê-ming reads it as above, thus a *sug* homophonous with *sug* 'marshland' (Shuowen has a char. b. 'hollow in a wheel-hub'; but this is known from no text, and Hū Shen adds: "read like a."). But Li Kuei reads it *ts'ou* (*ts'ug*) and this is based on a gloss of Cheng Chung's; it is then Kt for *ts'ou* (*ts'ug c*) 'to crowd together, to come together, to unite', here then "the meeting-place" of the spokes in the wheel. This seems acceptable.

1380. *sou* (*su a*) 'rich vegetation, thicket' Kt for *sou* (*sug b*) 'marshland' say Lu Tê-ming on Li: Li yün phr. c.: (The phoenix birds and the k' i-lin animals) "are all in the marshlands of the suburbs". He has been followed by Ch'en Hao and most later authors, all defining it as = f. — Reject. Hū Shen defines a. as = d. 'firewood' and Cheng Hüan as = e. 'amassed herbs'. Lu's guess (based on the fact that a. and b. both are Anc. *squ* in *shang sheng*) is unlikely: why should there be "marshes" in the suburbs? On the contrary, it is reasonable that the vegetation was richer and denser in the outskirts than in the heart of the city. Thus c. = "they were all in the thickets of the suburbs". (GSR 131 should be corrected accordingly).

1381. *su* (*so a*) 'a kind of tree' etc. Kt for *wu* (*ngo b*) 'to awake' when meaning 'to revive' says Chang Ping-lin (Siao hūe ta wen); this because he believes that *yü* (*ngio c*) is Phonetic in d. — Reject. a. is used as Kt for various homophones, *inter alia* this *so* 'to revive'.

1382. *su* (*so a*) 'white, plain' etc. Kt for *shu* (*sió b*) 'vegetable' says Wang Yin-chī on Kuan: Kin ts'ang phr. c.: "Fruits of trees and plants, and vegetables". Wang adduces as parallels Li: Yüe ling phr. d. and a closely similar line in Huai: Chu shu phr. e. Wang further quotes Mo: Ts'ī kuo phr. f., proposing the same Kt there. — The phr. *su shi f*. occurs in Ode 112 but in a quite different sense.

c 武佐寺力 d 徑 e 徑 f 部 1374 a 頊 b 璫 c 藪 d 欲少留此靈頊分
e 縣圖 f 鎖 g 青頊 1375 a 所 b 處 c 斤 d 戶 e 許 1376 a 索 b 略 c
璫以周索 d 法 e 經 1377 a 搜 b 條 c 束矢其搜 d 勁疾 e 動觀 f 搜
搜也美稍問 g 族 1378 a 度 b 騶 c 庾人 1379 a 藪 b 標 c 漆 1380 a 椒
b 藪 c 皆在郊椒 d 木薪 e 聚草 f 澤 1381 a 蘇 b 寤 c 魚 d 穌蘇
1382 a 素 b 蔬 c 果蔬素食 d 取蔬食 e 夏取果蔬秋高蔬食 f 素食

Wang is certainly right that *f.* in *c.* means something similar to *d.* But it is not at all sure that *a.* here was read *ʃiə* instead of the regular *so*. Yin Chi-chang on the expression *phr. f.* says it means 'not transformed by fire' and *su a.* is common in the sense of 'unadorned, plain, simple'; it is quite conceivable that (with Yin) *su shī f.* means 'simple, unprepared food', a name for fruits and vegetables, as opposed to the more expensive meat food (which has to be prepared by fire). If so, *su shī f.* and *shu shī d.* are analogous and practically synonymous, and the authors could vary their expressions, now writing 'plain food' (*f.*), now 'vegetable food' (*d.*).

1383. *su* (*ʃiök a*) 'reverent; severe; swift' etc. Tuan Yü-ts'ai says that when it means 'swift' it is Kt for *su* (*suk b*); but it is then only another aspect (*ʃiök*) of the same word-stem as *b.* (*suk*), see par. 1350 above.

1384. *su* (*ʃiök a*) 'reverent; severe; swift' etc. Kt for *so* (*ʃiök b*) 'to contract, to shrivel' says Wen Yi-to on Ode 154 *phr. c.*: "In the 9th month there is shrivelling (of plants) and frost"; this because Mao Heng defines *a.* by *b.* Yet *a.* itself (read *ʃiök* by Lu Tê-ming) has the same meaning, and so it has, still read *ʃiök*, in Li: Yü ling *phr. d.* Thus the two words are merely cognate.

Again, on Ode 7 *phr. e.* Wen Yi-to says that *a.* from the meaning 'contracted' has come to mean 'dense', here 'close-meshed': "Close-meshed is the hare net". He adds that it is the same word as the *ts' u* (*ts' iuk f*) that occurs in Meng: Liang Huei wang, *shang phr. g.* 'close-meshed net'. — Reject, *e.* means: "We beat down the [pegs of the] hare net"; this meaning confirmed by the following line: "We knock them *ten g-t en g*". Moreover, it is difficult to see why a hare-net need be close-meshed. See in detail Gloss 25.

1385. *su* (*ʃiök a*) 'reverent; severe; swift' etc. Kt for *si* (*ʃiək b*) 'to breathe' says Chu Yu-tseng on Yi Chou-shu: Siao k'ai *phr. c.*: (In spring) "the plants (breathe:) live *su-s h u* far and near, amply". (*d.* here: *ts' u/ts' iuk* means 'dense, close, near' as in Meng: Liang Huei Wang *phr. ts' u ku* 'close-meshed net'). — Reject. *c.* = "The plants *su* swiftly (all of a sudden) far and near become (full:) ample".

1386. *su* (*ʃiök a*) 'to pass a night' etc. Kt for *si u* (*ʃniög b*) 'to present' says Yü Yüe on Li: Nei tsê *phr. c.*: "At sixty (years of age) they are given meat". — Unnecessary. *a.* is well attested in the meaning 'to rest in, to continue, continual', as in Tso: Chao 29 *phr. d.*: "When the officers (dwell in:) continue the performance of their duties". Thus *c.* (with K'ung Ying-ta): "at sixty, there is continual meat".

1387. *su* (*suk a*) 'rapid' Kt for *sh u o* (*sük b*) 'a number of times, frequently' says Chu Tsün-sheng on Chouli: Kung jen *phr. c.*: "One cannot repeatedly hit the goal" (with the bow). This because the ancient comm. says there was a variant *b.* for *a.* — The *a.* makes better sense in the context: (If the man, the bow and the arrow are [comfortable:] slow in the movements) "one cannot quickly hit the goal". Hence the *b.* of the alternative text version is rather Kt for *a.*

Again, on Kuan: Siao k'ang *phr. d.* Yü Sing-wu says *a.* is Kt for *b.* but here in the reading *ts' u* (*ts' iuk*) 'dense, close' (as in Meng: Liang Huei Wang, *shang phr. ts' u ku* 'close-meshed net'). *d.* = (The farmer) "ranges [the plants] either

far apart or close together". — Plausible. When Chu Tsün-sheng says that this *ts'ik* 'dense, close, near' is the same word as *t s' u* (*ts'ik* e) 'to urge, to press', it is far-fetched.

Again, on Sün: K'üan hüe phr. f. Yü Sing-wu says a. Kt for b. but here in the reading *s h u* (*slü*) 'number, numerous': "The Ch'un-ts'iu is terse and not (many-worded:) verbose". — Reject. a. has its ordinary meaning. Yang Liang interprets: "The Ch'un-ts'iu is terse and not quickly [-mastered]"; a funny idea. f. means: "The Ch'un-ts'iu is terse and not (quick:) hastily formulated" (with careless formulations).

1388. *s u* (*dziuk* a) 'rustic, vulgar' Kt for *s h u* (*dziuk* b) 'category' says Yü Yüe on Sün: Fu kuo phr. c.: "All the categories of rulers, prime ministers, ministers and various officers". Later in the text we find the same line with b. instead of a. — Plausible.

1389. *s u* (*dziuk* a) 'rustic, vulgar' Kt for *y u* (*díóg* b) 'to follow' says Yü Sing-wu on Sün: Sing ngo phr. c.: (Above, he does not d. follow a ruler who disorders the world), "below he does not b. follow a people which disorders the world". — Reject. Yü Yüe proposes that a. is a corruption of *y ü a n e*. 'to follow'. This is possible but not necessary. Wang Nien-sun takes a. as it stands, as a verb, defining it by f. 'to practise': "Below he does not take his habits from a people which disorders the world".

1390. *s u e i* (*dzwia* a) 'to follow' Kt for *t' u e i* (Anc. *t'uñi* b) 'leg' says Yü Yüe on Yi: Kua 31 phr. c.: "He is moved in his thighs, it seizes his legs". — Reject. The word b., more commonly wr. d., is unknown in pre-Han and Han sources; we cannot reconstruct its Arch. value (*t'wəd?* *t'wər?*). The meaning of a. here is — as often in Yi — very obscure. The oldest explanation, that of the *siang e*, says: "He is moved in his thighs, he cannot keep still, his (aim, wish:) impulse is to follow". Thus c. = "He is moved in his thighs, he (keeps on to:) insists on following".

1391. *s u e i* (*siwad* a) 'year' Kt for *h u e i* (*g'wád* b) 'to encounter' says Yü Sing-wu on Yen-tsi: Wen, shang 11 phr. c.: "He exerts his strength in (going to:) tackling his (affairs:) tasks". — Reject. Wang Nien-sun believes that the text is corrupt and he replaces the words *s u e i shi* by *shi min d*. — an arbitrary emendation (after a quotation in K'un shu chí yao). There is no reason why

1383 a 肅 b 速 1384 a 肅 b 紂 c 九月肅霜 d 草木皆肅 e 肅肅兔置 f 數 g 數罟 1385 a 肅 b 息 c 草肅疏數滿 1386 a 宿 b 羞 c 六十宿南 d 官宿其業 1387 a 速 b 數 c 莫能速中 d 列疏速(速) e 促 f 春秋約而不速 1388 a 俗 b 屬 c 凡主相臣下百吏之俗 1389 a 俗 b 由 c 下不俗於亂世之民 d 循 e 沿 f 習 1390 a 隨 b 股 c 成其股執其隨 d 脰 e 象 1391 a 歲 b 會 c 勞力歲事 d 事民 1392 a 綏 b 綏 c 大夫

a. could not have its ordinary value. c. = "He exerts his strength in his tasks of the year" (the cycle of tasks incumbent on a ruler).

1392. *suei* (*sn̥iwar* a) 'strap on carriage for mounting; to comfort; to restrain' etc. often, because of graphic similarity, used for *juei* (*n̥iwar* b) 'free-hanging end of band; pennon, cap-string' (cf. Gloss 1027). In Li: K'ü li, *hia* phr. c. acc. to Cheng Hün means: (When holding, i.e. handing over an object to the king, it is held high, to a prince, less high), "to a dignitary, lower than the heart"; Cheng explains that a. is a variant of *t'o* (*t'nwār* d) 'tranquil, at ease'. Later in the chapter in phr. e. Cheng still reads it *t'o* (*t'nwār*) = d.; but there in an opposite sense: (When looking at the king, you must not look higher than this collar), e.: "when looking at a prince, you look higher up". In both cases Cheng takes it is a free extension of *t'o* "in a comfortable way" (in c. you need not trouble to raise it very high; in e. you need not be afraid to look at the face). All very speculative.

Wang K'ai-yün therefore prefers to take a. as serving for b. (as often): c. = (When handing) "to a dignitary, one (cap-strings it =) holds it level with the cap-strings"; e. = (When looking at a prince) you look cap-string-wise" (on a level with the cap-strings).

Lu Tê-ming, under phr. c., while mentioning Cheng Hün's reading, says other scholars read a. as Anc. *t'uai*, p'ing sheng, which would correspond to an Arch. *t'war*; this can only mean that they took a. as Kt for *t'uei* (*t'war*, p'ing sheng f) 'to push': c. = (When handing to a dignitary) "one pushes it forward", but this is phonetically weak and moreover not applicable to phr. e.

Chu Tsün-sheng in both cases says *sn̥iwar* a. is Kt for *ch'uei* (*dwia* g) 'to hang down'; phonetically excluded. — With Ho Yi-hang we have to say that the meaning of c. and e. remains obscure.

1393. *suei* (*sn̥iwar* a) 'strap on carriage for mounting; to comfort; to restrain' etc. Kt for *yi* (*giwed* b) 'to give' says Ma Juei-ch'en on Ode 301 phr. c. (where *sī* is a mere particle, see Gloss 700): "They (the ancestors) give us a (completion:) perfect happiness". — Refuted in Gloss 1178. c. = "They comfort us with a (completion:) perfect happiness".

1394. *suei* (*sn̥iwar* a) 'strap on carriage for mounting; to comfort; to restrain' etc. Kt for *t'uei* (*t'wəd* b) 'to retire, to withdraw' says Yü Yüe on Shu: P'an Keng phr. c.: "Our former rulers will (cause to retreat:) stop your grandfathers and fathers". — Refuted in Gloss 1463. c. = "Our former rulers will *sn̥iwar* a. restrain your grandfathers and fathers".

Again, on Tso: Wen 12 phr. d. Chu Tsün-sheng says a. is Kt for b.: (Both sides went out to battle and) "they had an encounter but withdrew". — Refuted in Gloss 1463. d. = "They (reciprocally:) both (restrained themselves:) desisted".

1395. *suei* (*sn̥iwar* a) 'strap on carriage for mounting; to comfort; to restrain' etc. Kt for *juei* (*n̥iwar* b) 'free-hanging end of band' (common Kt), but not in that sense but meaning 'continuation' (additional length of band), hence 'to continue' (Erya = c.) says Sun Sing-yen on Shu: Ku ming phr. d. — Refuted in Gloss 2019. a. has its proper value. d. = "(Tranquillize =) appease those former princes of yours".

1396. *suei* (*sn̥iwar* a) 'strap on carriage for mounting; to comfort; to restrain' etc. in the phr. b., a kind of sacrifice, which occurs in Yili: T'ê sheng kuei sī li, in Yili: Shao lao: Kuei sī li, in Li: Tseng tsī wen, is, according to Cheng Hūan, always Kt for c. (occurring in Yili: Shī yū li) or d. (occurring in Chouli: Siao chu). Since c. in the sense of 'to destroy' is read Anc. *χjwię* = Arch. *χwia*, Lu Tê-ming in the wake of Cheng reads not only c. and d. but also a. Anc. *χjwię* in all the cases of b. above, but in the first instance (Yili: T'ê sheng) he mentions (after Liu Tao-po) an alternative reading Anc. *swię* = Arch. *sn̥iwär*, which is phonetically more convincing. Cheng Hūan got his idea from Yili: Shī yū li, where under e. he says the Kin-wen version had b.; here, consequently, Lu Tê-ming gives alternative readings for e.: Anc. *χjwię* and *swię* (sic!). In fact, Cheng's identification of b. and e. is highly dubious, and it seems safest to read b. Arch. *sn̥iwär* (with a. *sn̥iwar* as Kt) and c. d. Arch. *χwia* (the first one of Lu's readings).

1397. *suei* (*sn̥iwar* a) 'strap on carriage for mounting; to comfort; to restrain' etc. Kt for *kia* (*ka* b) 'fine' says Yü Sing-wu on Ode 261 phr. c. "A fine banner finely ornated". — Reject. a. is here Kt for *juei* (*n̥iwar* d) 'pennon', cf. par. 1392 above, and c. means: "A fine banner and pennon ornament", see Gloss 1027.

When meaning 'pennon', Chang Ping-lin (Siao hūe ta wen) says it is Kt for *huei* (Anc. = *χjwię* = Arch. *χmwia* e.) 'signal flag'. — Reject.

1398. *suei* (*dziwəd* a) 'to advance; to achieve; to follow, thereupon' etc. Kt for *suei* (*sn̥iwar* b) 'to comfort, to give peace to' says Chu Tsün-sheng on Ode 194 phr. c.: "Though the famine is finished, they are not (comforted:) given peace". This because Mao Heng here defines a. by d. — Refuted in Gloss 184. c. = "The famine truly is not (achieved, brought to an end:) relieved".

Again, on Kyü: Wu yü phr. e. Chu Tsün-sheng says a. is Kt for *ch'uei* (*ts'iwär* f) 'to measure, to estimate': "in order to (estimate:) decide in regard to what was doubtful"; this because Wei Chao defines a. by g. — Reject. e. = "in order to (achieve:) bring to an end the doubts".

1399. *suei* (*dziwəd* a) 'tunnel, channel, path' Kt for *yi* (*giwəd* b) which here means 'rapid' (wind) says Wang Yin-chī on Ode 257 phr. c.: "The great wind is rapid". — Refuted in Gloss 981. c. = "The great wind has its path."

Again, on Chuang: Ma t'i phr. d.: "In the mountains there are no roads or paths" Ma Sü-lun says a. is Kt for *shu* (*d'iwət* e) 'road, path'. — Unnecessary since a. can be synonymous with e.

1400. *suei* (*dziwəd* a) 'tunnel, channel, path' Kt for *suei* (*dzwia* b) 'to fol-

則綏之 d 安 e 國君綏視 f 推 g 垂 1393 a 綏 b 道 c 綏我思成 1394
a 綏 b 退 c 我先后綏乃祖乃父 d 交綏 1395 a 綏 b 綏 c 繼 d 綏爾
光公 1396 a 綏 b 綏祭 c 墮 d 隋 e 墮祭 1397 a 綏 b 嘉 c 淑旂綏章
d 綏 e 麾 1398 a 遂 b 綏 c 饒成不遂 d 安 e 以能遂疑 f 拂 g 決
1399 a 隧 b 道 c 大風有隧 d 山無蹊隧 e 街 1400 a 隧 b 隨 c 英肯下

low' says Yang Liang on Ode 223, as quoted in Sün: Fei siang phr. c.: "There is nobody who is willing to lower himself and follow". The Mao version reads d.: "There is nobody who is willing to be rejected" (Cheng Hsuan here says *y i /giwed* e. is Kt for *dzwia* b.; unacceptable, but it has given Yang his idea). — Reject. a. in phr. c. is simply a variant (within the same Hs series) for *chuei* (*d'iwed* f) 'to fall down': c. = "Nobody is willing to fall down" (from the high position). The Han school read g.: "Nobody is willing to fall down" (*t'uei/d'war* h., with the same right part in the char. as the *y i* of d.). Mao, Sün and Han represent different text traditions and it is uncertain which of them best represents the original Shī, see Gloss 724.

1401. *suei* (*dzīwed* a) 'tunnel, channel, path' Kt for *huei* (*g'war* b) 'to revolve' says Ma Sü-lun on Chuang: T'ien hia phr. c.: "Like the revolutions of a grindstone". This because Lu Tê-ming defines a. by b. — Reject, c. = "Like the path of a grindstone" (which, of course, forms a circle).

1402. *sun* (*swən* a) 'to withdraw; docile' Kt for *sün* (*dzīwən* b) here in the sense of 'to follow' says Yü Yüe on Shu: Wei tsī phr. c., which would be equal to d.: "My house being confused, I will follow it in the destruction". — Refuted in Gloss 1506. c. = "The old men of our house have withdrawn in senility".

Again, on Shu: K'ang kao phr. e. Sun Yi-jang says a. is Kt for *hün* (*χīwən* f): "Then you will exhaustively instruct (the people)". — Refuted in Gloss 1643 A. e. = "Then you will be entirely compliant". Wu K'ai-sheng says a. here is Kt for *shun* (*d'īwən* g) 'to obey, obedient', which is unnecessary since a. gives the same meaning without any Kt.

1403. *sun* (*swən* a) 'humble, to yield' Kt for *tsien* (*dz'ian* b) 'to tread' says Sun Sing-yen on Shu: Yao tien phr. c.: "You shall step into my high position"; this because Sī-ma Ts'ien has d. — Refuted in Gloss 1242. a. is the same word as e. and c. means: "I shall (withdraw from:) cede my high position".

1404. *sun*, *sün* (*sīwən* a) 'bamboo sprout' Kt for *sün* (*sīwən* b) 'cross-beam in a bell frame (ex. of this b. in Li: Ming t'ang wei) in Chouli: Tien yung k'i phr. c.: "He puts up cross-beams and vertical beams" (of the bell frame).

In Tso: Siang 18 there is a word *sün* (*sīwən* d) 'a kind of tree' (varnish tree?) (the char. d. sometimes also used for *ch'u n/t'iwən* e. 'varnish tree') and Ch'en Huan says a. in c. is a short-form for d., used as Kt for b., which really comes to the same. It is more difficult to understand why Tu Tsī-ch'un says a. in c. is read like *süan* (*sīwan* f) 'to select' and why Lu Tê-ming in c. reads a. *swən*, shang sheng. Did Tu try an etymology: "the selected [wood]"? Did Lu think of *sun* (*swən* g., shang sheng) 'to diminish', the " (reduced, thinned out:) slender wood"?

1405. *sung* (*dzīung* a) 'eulogy' Kt for *jung* (*dīung* b) 'to contain; fine manner, bearing' was common in Han time but not in Pre-Han texts, see LC II par. 542.

1406. *sung* (*dzīung* a) 'eulogy' Kt for *yung* (*dīung* b, c) 'bell' in Yili: Ta shê li and Chouli: Shī liau phr. d.: "bells and musical stones", in both cases variant b.

1407. *sung* (*dzīung* a) 'pine tree' Kt for *ts'ung* (*dz'īung* b) 'to follow' says Wang Yin-chī on Mo: Hao ling phr. c.: "He should follow his superiors, he should not follow his subordinates". — Plausible.

1408. *s ü* (*sjo a*) defined as meaning 'pickled crab meat' (Shuowen; no pre-Han text) is Kt for a row of homophonous *sjo* words: 'to aid'; 'together, all'; 'to linger'; 'functionary'; 'butterfly'; 'to wait for, to expect'. Chu Tsün-sheng then says that *a.* = 'to wait' is Kt for a Shuowen word (no text) *s ü* (*sju b*) 'to wait', ordinarily written *c.* in early texts (Tuan Yü-ts'ai further saying that this *sju* is the same as *s ü/snju d.*, which is not correct); reject. Further, Chu says that when *a.* means 'to aid' it is Kt for *s i a n g* (*sjang e.*); reject (moreover *e.* has no meaning 'to aid', see Gloss 1312). Again, Chu says that *a.* sometimes means 'to inspect, to look at' and is then Kt for *s i a n g* (*sjang f*); reject (moreover, *a.* has no such meaning, see Gloss 790). Again, Chu says that when *a.* means 'all, together' it is Kt for *y ü* (*zjo g*); reject.

In all these cases the ancient tradition (codified by Lu Tê-ming, who has no aberrant sound gloss for *s ü/sjo*) has it that Arch. *sjo* was simply Kt for homophonous *sjo* words.

1409. *s ü* (*sjo a*) 'crab pickle; to aid; to wait; all' etc. Kt for *s i* (*sja g b*) 'to spy on' says Chu Tsün-sheng on Chouli: Siao *sī t'u* phr. *c.*, because Cheng Hsüan defines *a.* here by *d.*: "In order to convoke [men] for driving out (sc. enemies) and spying out (and seizing criminals)", a dreadful speculation. Chang Ping-lin says *sjo a.* is then rather Kt for *s i a n g* (*sjang e*) 'to look for' (criminals). Huei Shī-k'i believes that *a.* is Kt for *t s' ü* (*ts'jo f*) 'monkey': "In order to convoke [men] for driving out and for (acting as monkeys:) lying prone (in ambush)". — Reject. *sjo a.* has its well attested meaning 'to aid, to assist': "... for driving out [enemies] and for assisting (in the manoeuvres)".

1410. *s ü* (*sjo a*) 'crab pickle; to aid; all; to wait' etc. Kt for *c h u* (*iôk b*) 'prayer-master' says Lu Tê-ming on Li: Sang *ta ki* phr. *c.*, since Cheng Hsüan says *a.* is "a wrong character" for *b.*: (In the funeral rites for a prince) "the Great Prayer-master performed the dressing". — Reject. Yü Yüe tries to improve on Cheng by proposing that *sjo a.* is Kt for *t s u* (*tsjo d*) 'to imprecate': "the Great Imprecator" would be the same as *t a c h u* "the Great Prayer-master".

All this, however, seems unnecessary. *s ü a.* in the sense of 'assistant' (officer)

隧_d莫肯下道_c道_f墜_g莫肯下墮_h墮 1401 a 隧_b田_c若磨石
之隧 1402 a 隧_b副_c吾家毫隧于荒_d副于亡_e乃汝盡隧_f訓_g
順 1403 a 癸_b踐_c癸朕位_d踐朕位_e隧 1404 a 筭_b筭_c設筭_d筭_e
d 櫛_c枕_f選_g損 1405 a 頌_b容 1406 a 頌_b庸_c鏞_d頌_e磬 1407
a 松_b從_c松上不隨下 1408 a 胥_b壘_c須_d需_e裹_f相_g與
1409 a 胥_b伺_c以比追胥_d伺捕_e相_f狙 1410 a 胥_b祝_c大胥是
敘_d詛_e大胥 1411 a 序_b諸_c辯士無談說之序_d辯_e諸諸辯也
f 諸非一也 1412 a 徐_b俱_c魯人徐傷_d皆共_e餘 1413 a 緒_b紵

recurs everywhere in the Chouli, and in Li: Wen Wang shī tsī the t a s ü e. clearly means “the great assistant”. So it does in phr. c. above.

1411. s ü (*dzio* a) ‘side walls of a palace; series, order, to arrange’ etc. Kt for c h u (*l̥io* b) ‘many’ but here in the sense of ‘to discriminate, to distinguish’ says Ma Sü-lun on Chuang: Sü Wu Kuei phr. c.: “If the dialecticians do not have discriminations in their discourses” (they have no joy). This because Hū Shen defines b. as = d. — This is based on a misunderstanding of the Shuowen text. Hū has simply followed Erya: Shī hūn phr. e.: “c h u c h u is a separating term”, meaning ‘separate, diverse, various, many’ (the ordinary meaning of c h u b.; Ts’ang Kie pien ap. Yi ts’ie king yin yi 24 says f.: “c h u — that means not one”). Thus c h u b. certainly cannot mean ‘to distinguish’. c. = “If the dialecticians do not have the proper sequence in their argumentation”.

1412. s ü (*dzio* a) ‘slow’ Kt for k ü (*k̥iu* b) ‘all’ says Chu Tsün-sheng on Kung-yang: Ch’eng 15 phr. c.: “The Lu people all were pained” (by Kuei Fu’s not having any successor). — Reject. Ho Hiu explains a. by d. ‘all together’ which has given Chu his idea. But Ch’en Li, better, says a. stands for e. (within the same Hs series) ‘a surplus’: “The Lu people (to a more than ordinary number:) to an extra large extent were pained”.

1413. s ü (*dzio* a) ‘succession, to continue’ etc. Kt for c h u (*d’io* b) ‘hemp’ says Pi Yüan on Mo: Fei ming, hia phr. c.: “dolichos and hemp”. — Su Shī-hüe says a. is Kt for s ü (*sn̥io* d) ‘coarse raw silk, floss’, but Sun Yi-jang advocates Pi’s interpretation, which seems preferable.

1414. s ü (*s̥iu* a) ‘beard; to wait; necessary’ etc. Kt for s ü (*s̥io* b) ‘wise, talented’ says Cheng Hüan on Yi: Kua 54 phr. c.: “The marrying younger sister, being talented, [yet] returns to be a servant girl”. The word b. is earliest attested in Huai: Pen King but Cheng Hüan believes that when many functionaries in Chouli are called s ü (*s̥io* d) this is but a short-form for b.; this is not acceptable, see in detail Gloss 564.

Kao Heng proposes that a. is a short-form for s ü (*s̥iu* e), in Shuowen defined as = ‘a girl name’ (it occurs in Ch’u: Li sao in the girl name Nü-sü f.) and Kia K’uei says that at his time in Ch’u ‘elder sister’ was called s ü e. Thus: “The marrying girl [goes] with her elder sister (sc. the latter being bride’s maid, secondary wife) but returns together with her younger sister”. This makes poor sense.

Sün Shuang and Lu Tsi (ap. Lu Tê-ming) instead of c. had a text reading g., this s ü (*sn̥iu* h) acc. to Lu Tsi and to Hū Shen meaning ‘secondary wife’: “The marrying younger sister [goes] to become a secondary wife, but returns to be a servant girl”. h. is known from no other pre-Han text. If h. is preferable, a. in c. would be Kt for h.

Lu Tê-ming gives a. the meaning i. ‘to wait’: “The marrying younger sister [goes] to wait upon [a husband] but returns . . .” Now *s̥iu* a. certainly often means ‘to wait’ but in the sense of ‘to linger, to tarry’, never in the sense of ‘to wait upon’. — As often in the Yi, the phrase is entirely obscure.

1415. s ü (*s̥iu* a) ‘beard; to wait; necessary’ etc. Kt for t s ü (*ts’iu* b) ‘to take’

says Ts'ai Ch'en on Shu: Ku ming phr. c.: "to take the materials". — Refuted in Gloss 1984. c. = "(to make necessary, obligatory:) to exact the materials".

1416. s ü (*sn̄iu* a) 'to tarry; to wait' Kt for s i u (*s̄iōg* b) 'to flourish, to be forceful' says Cheng Hūan (ap. Lu Tê-ming) on Yi: Kua 5, the name of this Kua being s ü a. — Reject. The ordinary meaning: 'to tarry, to linger, to wait' is obvious in several phrases in the paragraph: "Waiting in the suburb; waiting on the sand; waiting in the mud" etc.

1417. s ü (*s̄iwēt* a) 'solicitude, to care about' Kt for m i (*m̄iēt* b) 'quiet' say Ma Juei-ch'en and Ch'en Huan on Ode 267, Tso chuan version, phr. c. (Hü Shen quoting d. and Mao Heng reading e.). And Wang Yin-chī proposes the same Kt in Shu: Yao (Shun) tien phr. f., which Sū Kuang quotes as g. — All refuted in Glosses 758 and 1271, *quos vide*. Cf. also par. 1070 above.

1418. s ü (*s̄iwēt* a) 'solicitude, to care about' Kt for s h u a i (*s̄iūwēt* b) 'to follow' says Wu K'ai-sheng on Shu: Ku ming (K'ang wang chī kao) phr. c.: "Follow (what is suitable =) the proper way". — Unnecessary. c. = "(Be careful about:) zealously attend to what is suitable". For other attempts at interpretation see Gloss 2012.

1419. s ü (*s̄iwēt* a) 'solicitude, to care about' is Kt for s ê (*s̄iēt* b) 'compact' in Ode 239, one version (in Cheng Chung's comm. on Chouli: Tien juei) phr. c., where the Mao version has d. Cf. Gloss 153.

1420. s ü (*s̄iwēt* a) 'solicitude, to care about' Kt for h u (*χmwēt* b) 'careless; confused', here = 'to forget' says Ma Sū-lun on Chuang: Tê ch'ung fu phr. c. (Shuowen: b. = d., no text ex.): "I forget him (as if there had been a disappearance:) as if he had disappeared". — Reject. c. = "I was worried, as if I had had a loss".

Again, on Chuang: Sū Wu Kuei phr. e. Ma says a. Kt for b.: (The horse of the empire; he is) "as if forgetful, as if oblivious". — Reject. There is no Kt. e. = "As if worried (anxious), as if lost (gone astray)".

1421. s ü (*dziuk* a) 'to continue' Kt for chu (*t̄iuk* b) 'to attach' says Yü Sing-wu on Ode 128 phr. c.: "silvered attachments". — Unnecessary. s ü here means 'a continuation, an addition', hence an 'attachment'. Yü, however, has his reasons. On Li: Shen yi phr. d. Cheng Hūan says a. "is equal to" b.; but d. means: "One makes the lappets continue, to be hooked at the sides". On Sün: Ju hiao phr. e. Yang Liang says "b. means a.": "in order to continue [the rule over] the empire;" but Wang Sien-k'ien has refuted this, e. simply meaning: "in order to (attach the empire:) make the empire devoted". Thus Yü's idea is not plausible.

c 萬緒 d 繁 144 a 須 b 誥 c 歸妹以須 反歸以娣 d 胥 c 嬖 f 女嬖
g 歸妹以媼 h 媼 i 待 145 a 須 b 取 c 須材 146 a 需 b 秀 147 a
恤 b 謚 c 何以恤我 d 議以謚我 e 假以謚我 f 惟刑之恤哉 g 惟刑
之謚哉 148 a 恤 b 率 c 恤厥若 149 a 卹 b 嬰 c 卹彼玉璫 d 嬰彼
1420 a 卹 b 忽 c 寡人卹焉若有亡也 d 忘 e 若卹若失 (佚) 1421 a 續 b

1422. *s ü a n* (*süwan* a) 'to spread, to display, to proclaim' etc. Kt for *h o* (*g'wá* b) 'harmonious, concordant' says Wang Yin-chī on Shu: P'an Keng phr. c. "You all greatly do not make your hearts concordant". — Refuted in Gloss 1451. c. = "You all greatly do not proclaim your (hearts:) ideas". Wang's theory has had great success; for various other instances where a. Kt for b. or b. Kt for a. have been proposed, see the refutation in Gloss 1451 and LC I par. 416.

1423. *s ü a n* (*süwan* a) 'to spread, to display, to proclaim' etc. is said by Chu Tsün-sheng to be Kt for *s a n* (*sán* b) 'to spread' in Tso: Chao 1 phr. c., because Tu Yü there defines a. by b. Again a. Kt for *h i e n* (*hian* d) 'to display' in Tso: Hi 27 phr. e. Again a. Kt for *s ü n* (*dziwén* f) 'to go everywhere, all round' in Ode 181 phr. g. (cf. here Gloss 479). Again a. Kt for *s ü n* (*süwén* h) 'sincere' etc. in Tso: Wen 17 phr. i. (here, on the contrary, "allround kind-hearted"). All these Kt are arbitrary and unnecessary, since a. itself, in various nuances of its fundamental meaning, well suits all these phrases (c. e. g. i.).

1424. *s ü a n* (*süwan* a) 'to spread, to display, to proclaim' etc. Kt for *s i e n* (*sian* b) 'rare, few' says Ho Yi-hang on Yi: Shuo kua phr. c. (a text version quoted by Lu Tê-ming) where the orthodox version has d.: "deficiency of hair, baldness". Lu says a. here means 'black and white mixed', but Ho's Kt seems more convincing.

1425. *s ü a n* (*süwan* a) 'to spread, to display, to proclaim' Kt for *y ü n*, *s ü n* (*ziwén*, *dziwén*, *süwén* b) says Wang K'ai-yün on Ode 237 phr. c.: "He broke soil, he made acres". Ma Juei-ch'en may already have had that idea, since he explains a. here in the same way. b. occurs in Ode 210, there meaning 'to break soil into cultivated plots'. — Cheng Hüan takes a. in c. to mean 'seasonal ploughing' and Wang Su takes it in the sense of 'all round'. But a. is also sometimes Kt for a homophonous *süwan* meaning 'a cubit' and c. means: "He ("cubited"): measured to the cubit, he laid out acres", see Gloss 791 a.

When this *süwan* means 'a measure' (a cubit), Chang Ping-lin says it is Kt for *h u o* (*g'wák* e), by Hü Shen defined as = f. 'to measure' (we have it written g. in Ch'u: Li sao). For this wild speculation see his Siao hüe ta wen.

1426. *s ü a n* (*süwan* a) 'to select; to count' Kt for *s u a n* (*swán* b) 'to count' says Tuan Yü-ts'ai on Ode 26 phr. c. — *süwan* and *swán* are merely two aspects of the same word-stem, see Glosses 68, 267 and LC I par. 204; there is thus no reason for reading a. *swán*.

Again, on Shu: P'an Keng phr. d. Yü Yüe says a. is Kt for *t s u a n* (*tswán* e) 'to continue': "For generations you have continued your labours". — Refuted in Gloss 1434. d. = "For generations they have counted your labours".

1427. *s ü a n* (*süwan* a) 'to select; to count' etc. Kt for *t s' u a n* (*ts'wan* b) 'to take by force, to usurp' says Yü Yüe on Tso: Chao 1 phr. c.: "If you do not go away, I fear that he will grab you". — Unnecessary and arbitrary. *süwan* a. is well attested in the meaning 'to criticize, to find fault with', whether as an extension of the meaning 'to select': "to pick out the faults of", or, with Tu Yü, "to count the faults of"; thus c. = "If you do not go away, I fear that you will be found fault with".

Again, on Kyü: Lu yü, shang phr. d. Yü Yüe says a. is Kt for b.: (Tsang Wen-

chung had himself asked to be sent as an envoy:)" "Is not that to usurp the task?". — Unnecessary. With Wei Chao, d. means: "Is not that to select [for yourself] the task?"

1428. s ü a n (*siwan* a) 'to select; to count' Kt for l ü e (*liwat*; Lu Tê-ming: also *siwat* b.) says Sun Yi-jang (under Chouli: Ye shī) on the a. occurring as name of a weight in Shu: Lü hing, as quoted in Han shu: Siao Wang-chī chuan phr. c. — Reject, see in detail Gloss 2062.

1429. s ü a n (*siwan* a) 'to select; to count' etc. when meaning 'to select' (common) is Kt for k i e n (*klän* b) 'to select' says Chu Tsün-sheng. — Reject.

Ma Sü-lun, however, says the same on Chuang: Yü fu phr. c. (If you enjoy a drinking feast) "you (do not select:) are not particular about the furnishing". — Reject.

1430. s ü a n (*dziwan* a) 'to turn round, a circle' etc. Kt for y ü a n (*giwan* b) 'round' says Chang Ping-lin on Chuang: Ta sheng phr. c.: "The artisan Ch'uei made a turn (a round, a sweep)" (sc. with the hand, see further LC II par. 550). — Reject. No Kt needed.

1431. s ü e (*siwat* a) 'snow' Kt for s h u a (*siwat* b) 'to scrape clean, to brush' says Chu Tsün-sheng on Lü: Pu kou phr. c. "He brushed off the shame of [the defeat at] Yao". — a. is common in the sense of 'to wash clean', properly 'to make snow-white' (another ex. in Meng: Liang Huei wang) and no Kt is needed.

Again, on Chuang: Chī pei yu phr. d. Ma Sü-lun says a. is Kt for s i, s i e n (*siər, siən* e) 'to wash'. — Reject. d. = "Wash (snow-white:) pure your spirit".

1432. s ü n (*dziwan* a) 'a fine jade' Kt for s ü a n (*dziwan* b) 'to revolve, a revolving gem' says Lu Tê-ming, following early commentators, on Shu: Yao tien phr.c. — Reject. For a detailed discussion of all variants of this text, see Gloss 1255.

1433. s ü n (*siwën* a) 'sincere; to fear' etc. Kt for s ü n (*dziwän* b) 'to follow' says Tuan Yü-ts'ai on Lun: Hiang tang phr. c.: (Confucius, when in his village) "was (compliant:) docile". — The phr. c. has been interpreted in many ways, but Tuan seems to have considered the Han-time variants. Sī-ma Cheng in comm. on Shī ki: K'ung tsī shī kia, where the phr. is quoted, says that one text version had d. and the Chu Mu stele (Han time) quotes d. On the other hand, the Liu Siu

屬^c 參續^d 續^d 鈎邊^e 以屬天下 1422 a 宣^b 和^c 乃咸大不宣乃
心 1423 a 宣^b 散^c 宣其氣^d 顯^e 未宣其用 f 徇徇 g 謂我宣驕 h
恂 i 宣慈 1424 a 宣^b 鮮^c 宣髮^d 寡髮 1425 a 宣^b 酌^c 乃宣乃飲
d 徧^e 獲^f 度^g 矧 1426 a 選^b 算^c 不可選也 d 世選爾勞 e 纂
1427 a 選^b 纂^c 弗去懼選 d 其為選事乎 1428 a 選^b 鑄^c 其罰百選
1429 a 選^b 束^c 不選其具 1430 a 旋^b 圓^c 工倕旋 1431 a 雪^b 刷^c
雪穀之恥 d 漂雪而精神 e 洒 1432 a 璿^b 璇^c 在璿璣 1433 a

stele (Han time) quotes e. 'ceding, modest'. Too much should therefore not be concluded from Han variants. On *sīwǎn* a. Hū Shen says it means 'sincere, true, truthful' and this word is exceedingly well known written f., e.g. Ode 95 phr. g.: "There is truly great [space] and pleasant", where the Han version had h. There is thus no reason why Lun: Hiang tang in the text version c. should not mean: (Confucius, in his village) "was sincere". The d. and e. versions show that there was uncertainty in the text tradition.

1434. s ü n (*sīwǎn* a) 'sincere; to fear' etc. Kt for t s ü n (*tsīwǎn* b) 'great' (or, with Chu Tsün-sheng, for s ü n/*sīwǎn* c. 'high, lofty') in Ode 304, Ts'i version (ap. Ta Tai li: Wei tsiang kün Wen tsi) phr. d., where the Mao version has e. See in detail Gloss 1197.

1435. s ü n (*sīwǎn* a) 'to drip' Kt for a word h ü a n (*χīwen*) 'far away, eloigned' in Ode 31, Mao version phr. b.: "Oh, how eloigned!" When the Han and Lu versions had c., Tuan Yü-ts'ai says that Mao's a. is Kt for this d., but that is not tenable for d. was *χīwan* 'eloigned' and the phonetic discrepancy is too great (a. for *χīwen* is already sufficiently bad). Evidently there were two divergent text traditions, see in detail Gloss 84. — When Wen Yi-to proposes that a. is Kt for h ü a n (*g'īwan* e), this will not do either, since a. rimes here in the -en class and hence must be Arch. *χīwen*.

1436. s ü n (*sīwǎn* a) 'to drip' etc. Kt for h ü a n (*g'īwen* b) 'to flow' says Tuan Yü-ts'ai, followed by Hung Yi-hüan, on Kyü: Lu yü, shang phr. c.: "Do not let flow any tears". This because in Li: T'an Kung we find phr. d. "Confucius flowingly shed tears". — Reject. c. = "Do not let drip any tears". The two words are quite independent and not even synonymous.

1437. s ü n (*dziwǎn* a) 'ten days; all round' etc. occurs in Ode 262 phr. b. Mao Heng defines a. by c. 'all round, everywhere' and this has caused Lu Tê-ming (followed by Yü Sing-wu) to believe that Mao took a. as Kt for s ü n (*dziwǎn* d). But that is quite unnecessary: 'a decade, a full round' > 'everywhere' is a natural extension of *dziwǎn* a. itself, see in detail Gloss 222. b. = "Go everywhere and spread my orders". When Cheng Hüan would correct a. into e., this is quite unacceptable, see Gloss 1041. — Lu Tê-ming, however, says a. "could also be read" like s ü n (*sīwǎn* f), which would mean that a. was Kt for s ü n (*sīwǎn* g) 'to plan' (ex. of this latter in Shi), within the same Hs series. This would likewise be quite acceptable.

1438. s ü n (*dziwǎn* a) 'ten days, all round' etc. Kt for k ü n (*kīwǎn* b) 'uniform, alike' says Cheng Hüan on Li: Nei tsê phr. c. — Reject. c. = (The son of a commissioned officer etc.) "was presented [to his father] within ten days."

1439. s ü n (*dziwǎn* a) 'ten days, all round' etc. Kt for c h' u n (*dīwǎn* b) 'pure' says Wang Su on Yi: Kua 55 phr. c. (since s u e i d. makes poor sense, it stands for e., as often): (He meets his mate) if pure, there will be no fault". — The mostly accepted interpretation is that s ü n a. here has its extended meaning 'evenly distributed, even, equal' (see Gloss 222): "if they are equal, there will be no fault". The reason for this is that Sün Shuang's text version had k ü n f. inst. of a. and Liu Ping's version had g. (both ap. Lu Tê-ming). Kao Heng, on the other hand,

would have a. in its usual sense; there were prognostications concerning the affairs of a s ü n, decade: “for a decade there will be no fault”. Unlikely, since there are no analogous passages in the Yi. — As often in the Yi, the line remains obscure. 1440. s ü n (*dziwën* a) ‘to go everywhere, all round, to publish throughout’, a word in k’ü sheng, is a stem variation of s ü n (*dziwën* b) ‘a decade; all round, equally distributed, equal’. When Chu Tsün-sheng proposes that a. is Kt for s ü n (*dziwën* c), this is arbitrary and unnecessary.

Again, on Tso: Wen 11 phr. d. Chu Tsün-sheng says a. is Kt for s h u n (*d’iwan* e): “The people of the state did not obey him”; this because Tu Yü defines a. by e. — There is a homophonous word s ü n (*dziwën*, k’ü sheng, f) ‘to follow in death’, with a fundamental sense of ‘to follow, to be wholly devoted to’, the char. being within the same Hs series. In phr. d. the a. may stand for this word: “The people of the state did not follow (him into death:) whole-heartedly follow him”.

1441. s ü n (*dziwën* a) ‘to perambulate, to make a visiting tour’ Kt for y ü a n [Pek. y e n] (*díwan* b) ‘to go along, to follow’ says Cheng Hsüan on Li: Tsi yi phr. c.: “As to Darkness and Light, length and shortness, end and beginning, they follow each other”. — Reject. If that is the meaning, *dziwën* a. stands for the homophonous *dziwën* d. ‘to follow’. But a. can very well have its proper meaning: “As to Darkness and Light, length and shortness, end and beginning, they (go in a ring:) go round and revert”.

1442. s ü n (*dziwën* a) ‘to follow’ Kt for c h’ u a n (*i’iwan* b) ‘stream, river’ says Ma Sü-lun on Chuang: Sü Wu Kuei phr. c.: “. . . his (changes:) modifications are river-like”, whatever that may mean. — Reject. c. = “His (levelness:) quiet course is (rope-like:) straight as a line, his (changes:) modifications [in it] are compliant” (with the external causes).

1443. s ü n, c h’ u n (*dziwën*, *d’iwan* a) ‘silk cord’ Kt for c h’ u a n (*i’iwan* b) ‘to bore through, to thread, to put on (as clothes)’ says Chu Tsün-sheng on Sün: Fu kuo phr. c.: “Noblemen with cloth robes and who put on shoes”. — Reject. Even parallelism forbids Chu’s interpretation: a. must be an attribute to k ü just as p u to y i. Thus c.: “Noblemen with cloth robes and silk-corded shoes”.

1444. s ü n (*dziwën* a) ‘to renew’ in the sense of ‘to warm up [food]’ Kt for s i e n

恂_レ逡巡_レc恂恂如也_レd逡逡如也_レe逡逡如也_レf洵_レ洵訏且樂_レh
恂_レ野 1434 a 恂_レ駸_レc峻_レd為下國恂蒙_レe為下國駸_レ 1435 a 洵_レ
_レ于嗟洵兮_レc于嗟實兮_レd實_レe縣 1436 a 洵_レ泣_レc無洵涕_レd孔子
涔然流涕 1437 a 旬_レ來旬來宣_レc徧_レd巡_レc營_レf荀_レg詢 1438 a 旬_レ
_レ均_レc旬而見 1439 a 旬_レ純_レc雖旬无咎_レd雖_レe唯_レf均_レg鈞 1440
a 徇_レ旬_レc徇巡_レd國人弗徇_レe順_レf徇 1441 a 巡_レ治_レc陰陽長短
終始相巡_レd徇 1442 a 徇_レ川_レc其平也繩其變也徇 1443 a 紉_レ穿_レ
c布衣紉履之士 1444 a 尋_レ焚_レc若可尋也亦可寒也_レd尋盟_レe燭

(*dziam* b) 'to heat, to warm up [food]' says Tuan Yü-ts'ai. b. occurs in Yili: Yu sī ch'ê, a. in the said sense occurs in Kyü: Tsin yü 9. Tuan applies his idea to Tso: Ai 12 phr. c. following upon the common expression d. "to renew a covenant"; this a. here in phr. c. used metaphorically: "If it (the covenant) can be warmed up, it can also be cooled off". Tuan adds that sien (*dziem* e) 'to boil [meat]' (Li: Kiao t'ê sheng) is likewise Kt for *dziam* b. Chu Tsün-sheng, on the other hand, says that a. 'to warm up [food]' is Kt for f. 'to heat, to boil soft', the sound of which is a moot question: t'an, ts'ien, sien (*d'am*, *dz'iem*, *dz'iem*); this f. occurs in Li: Nei tsê etc. — These various identifications of words, refuting the ancient tradition that a. was read *dziam* and e. *dziem*, so that both would have been read *dziam*, are highly unconvincing. We have here, quite evidently, a large word-stem with several aspects and phonetic variants.

1445. *sha* (*sāt* a) 'to kill', *shai* (*sād* a) 'to diminish, to reduce' Kt for a word *sa* (*sāt*) 'to scatter', here in the sense of 'to banish' says Wang Nien-sun on Shu: Yao (Shun) tien as quoted in Meng and Ta Tai li phr. b.: "He banished the San Miao". Hū Shen has a char. *sa* (*sāt* c) defined as = 'to scatter'; of this there are no text examples, but in Tso: Chao 1 phr. d. Tu Yü defines the first *ts'ai* as meaning 'to banish' and Lu Tê-ming accordingly takes it to stand as Kt for Hū's c., reading it *sāt*. — Possible but not conclusive, see in detail Gloss 1272. (e. *ts'ād*, 'place name', may be Kt for *sād* a.; e. = "He reduced Kuan Shu").

1446. *sha* (*sāt* a) 'to kill' Kt for *ch'a* (*ts'āt* b) 'to examine, to discern' says Chang Ping-lin on Chuang: Ta tsung shī phr. c. (where d. would stand for e.): "That they considered the bodily punishments as the (trunk:) substance (sc. of government) [that means that] bright was their discernment". — Unnecessary and arbitrary. c. = "... [that means that] magnanimous (lenient) was their (kill-)ing: using the death penalty".

1447. *sha* (*sāt* a) 'to kill', *shai* (*sād* a) 'to diminish, to reduce' Kt for *cha* (*tsāt* b) 'pestilence' says Chu Tsün-sheng on Li: Li k'i phr. c.: "Even if the year has had a great pestilence", adding that they both really stand for *chê* (*îat* d) 'to break'. — Reject. c. = "Even if the year-crop is greatly reduced".

1448. *sha* (*sāt* a) 'to kill', *shai* (*sād* a) 'to diminish, to reduce' Kt for *shuai* (*şiwər* b) 'to diminish, to decline, to decay' says Chu Tsün-sheng on Yili: Shī kuan li phr. c.; this because Cheng Hūan defines a. by b. — Reject. a. is here read Anc. *şai* = Arch. *sād* (Lu Tê-ming). c. = (The giving of charges and ranks to men) "is [depending on] the (gradual reduction:) graduation of their virtue".

Again, on Chuang: Ts'i wu lun phr. d. Ma Sü-lun says a. is Kt for *shuai* (*şiwər* e), a Shuowen form defined as = f. but really id. with b.: "The destruction is like that in autumn and winter". But here again Lu Tê-ming correctly reads a. Anc. *şai* = Arch. *sād* = "the dwindling (decay) is like that in autumn and winter".

1449. *sha* (*sāt* a) 'to kill' Kt for *fa* (*pīwāt* b) 'to send out' says Yü Yüe on Kuan: Wu hing phr. c.: "If the ruler is endangered but does not (send out:) distribute (grain and gifts), the crown-prince will be endangered". This because "a. and b. were similar in sound". — Reject. c. = "If the ruler, though endangered, is not killed, the crown-prince (in his turn) will be endangered".

1450. *sh a* (*sāt a*) 'to kill' and *sh ai* (*sād a*) to diminish, to reduce' Kt for *sh u* (*d'iwat b*) 'to transmit' says Sun Yi-jang on Sün: Ju hiao phr. c.: "They do not understand to (consider high:) exalt rites and righteousness nor to transmit the Odes and the Documents". In support he adduces Li: Chung yung phr. d. which he thinks is analogous to Mo: Fei ju phr. e. But these two are not analogous, see par. 1554 below. Ho Yi-hang, on the other hand, believes that *a*. in *c*. is a wrong char. for *f*., an arbitrary and unconvincing guess. — Reject. *a*. in *c*. is rather Kt for *ch' a* (*ts'āt g*) 'to investigate' etc. *c*. = "... nor to (investigate:) study the Odes and the Documents".

1451. *sh a* (*sa a*) 'sand' Kt for *ju ei* (*ñiwər b*) 'tassel, pennon' says Kuo Mo-jo on the Yüan P'an inscr. phr. c.: "He gave Yüan ... a red pennon" (for the dagger-axe, see Kuo in K'ao ku hüe pao 1958: 2 p. 3). — Reject. *a*. means 'silk, satin' in Li: Tsa ki, a word later written d., but what kind of gift our *t'ung sh a* in phr. c. has in view remains obscure.

1452. *sh an* (*šian a*) 'smell of sheep. rancid' Kt for *hing* (*xieng b*) 'fragrant' says Cheng Hüan on Li: Kiao t'ê sheng phr. c.: "One burns southernwood and mixes it with fragrant *hiang* smell of grain". Wang Nien-sun confirms this by asserting that *a*. and *b*. "were similar in sound", and Wang Yin-chi points out that Cheng took his idea from Mao Heng in comm. on Ode 245. — Reject. Phonetically impossible. Yen Shi-ku has already refuted this Kt theory. *sh an a*., usually a rancid smell, is here by extension used merely in the sense of 'strong-smelling': *c*. = ... and mixes it with the *sh an* strongly-odorous *hiang* smell of grain".

1453. *sh an* (*šian a*) 'keen sense of smell' (text ex. in Chuang: Wai wu; Chu Tsün-sheng then believes that *a*. serves for and should be read like *ch' a n/i'ian b*. 'to open up; reject) Kt for *tan* (*d'an c*) 'to fear' says Sun Yi-jang on Mo: Kien ai, hia phr. d.: "The warriors of the Yüe state may be said to have been (scared:) over-awed" (sc. by their severe ruler). —

The char. *a*., when read *ch an* (*i'ian*) is in Shuowen defined as meaning *e*. 'a slanting head'; no text example. It is used, besides in our instance *d*. above, also in Lü: Shen ta in the sense of 'to fear, scared' (phr. *f*.) and it is therefore more

𤇗 𤇗 1445 a 殺 b 殺 三 苗 c 蔡 d 蔡 蔡 叔 e 蔡 1446 a 殺 b 察 c 以 刑
為 體 著 紳 乎 其 殺 d 紳 e 𤇗 1447 a 殺 b 札 c 年 雖 大 殺 d 折 1448 a
殺 b 衰 c 德 之 殺 也 d 其 殺 如 秋 冬 e 衰 f 滅 1449 a 殺 b 發 c 君 危
不 殺 太 子 危 1450 a 殺 b 述 c 不 知 隆 禮 義 而 殺 詩 書 d 親 親 之 殺 e
親 親 有 術 f 敦 g 察 1451 a 沙 b 鯨 鯨 c 易 震 ... 形 沙 d 紗 1452 a 殫 b
馨 c 燭 蕭 合 殫 殫 d 馨 殫 1453 a 顛 b 闕 c 憚 d 越 國 之 士 可 謂 顛 矣
e 頭 不 正 也 f 天 下 顛 恐 g 戰 h 擅 1454 a 膳 b 擅 c 使 者 載 膳 d 載
擅 1455 a 膳 b 泉 c 入 于 膳 府 1456 a 繕 b 勁 c 以 繕 其 怒 1457 a 撻

natural to read it *îian* in d. and f. as Kt for *ch a n* (*îian* g) which is common in the sense of 'to tremble, to fear' (Shī, Lun etc.). — Another theory launched by Chang Ch'un-yi is that a. is Kt for *sh a n* (*âian* h) within the same Hs series: "The warriors . . . may be said to have been monopolized (entirely dominated)" sc. by their ruler. In that case a. should have to be taken in the passive, which is forced.

1454. *sh a n* (*âian* a) 'cooked food, to eat' Kt for *ch a n* (*îian* b) 'banner' in Yili. P'ing li, Ku-wen version (ap. Cheng Hsuan's comm.) phr. c. The orthodox version has d.: "The ambassador puts up a *ch a n* banner".

1455. *sh a n* (*âian* a) 'cooked food, to eat' Kt for *ts'ü a n* (*dz'üwan* b) in the sense of 'money' says Chu Tsün-sheng on Chouli: Ch'an jen phr. c.: "He delivers it to the Ts'üan-fu treasurer". — Reject. Cheng Hsuan, quite naturally, explains c. as it stands: "He delivers it to the Shan-fu" (the bureau of the Shan-fu, one of the highest functionaries of the court, in charge of the Royal table, etc.).

1456. *sh a n* (*âian* a) 'to repair, to put in good order' Kt for *king* (*kîêng* b) 'strong' says Cheng Hsuan (followed by Lu Tê-ming) on Li: K'ü li phr. c.: "in order to strengthen their (the warriors') wrath". — Reject. c. = "in order to improve their wrath".

1457. *sh a n* (*sem* a) 'slender [hands]' Kt for *sien* (*siam* b) 'thin, slender' says Chu Tsün-sheng on Ode 107 phr. c., this because the Han version had d. — Reject. *sem* and *siam* were probably cognate words, see Gloss 270.

1458. *sh a n* (*sem* a) 'pendant of banner' Kt for *siao* (*sïog*, *sïog* b) 'a kind of silk stuff' says Cheng Hsuan on Li: T'an Kung phr. c.: "The tent-like covering (sc. for the coffin) made of silk, that was [the custom of] Lu". — Reject. a. is a corruption of *tsa o* (*tsog* d) 'bleached silk' (ex. of this in phr. e. in Li: Tsa ki), the tops in the right parts of a. and d. being easily and often confused. Thus c. = "The tent-like covering made of bleached silk . . .".

1459. *sh a ng* (*siang* a) 'to discuss, to deliberate, to trade' Kt for *ch a ng* (*îiang* b) 'brilliant; emblem of distinction, tessera' etc. says Sū Miao on Shu: Pi shī phr. c.: "I shall distinguish you and reward you". — Unnecessary. a. stands for *sh a ng* (*siang* d.) 'to give', closely cognate to *sh a ng* (*siang*, *shang sheng*, e), as often in bronze inscriptions (see Gloss 1273). Thus (with Yü Sing-wu) c. = "I shall reward you".

Again, on Sün: Wang chī phr. f. Wang Yin-chī says that, since this is a description of the duties of the Music Master, a. should be Kt for b.: "He examines the odes and the *ch a ng* stanzas". Since, however, the same long passage recurs *verbatim* in Sün: Yü lun, but our line f. there runs g.: "He examines the punishments and rewards", Yang Liang thinks that the *sh ī sh a ng* of f. is merely a corruption of the *ch u sh a ng* of g. Wang objects that the "punishments and rewards" was not the business of the Music Master and he concludes that the g. in Yü lun is a corruption of the f. in Wang chī. This is not conclusive, for the preceding line, in both chapters, runs h.: "He elaborates the laws and edicts", which is no more the task of the Music Master than the punishments (for immoral music?) and rewards (for good music?). Moreover, there is a third possibility. *sh a ng* a. is one of the Five Tones (notes: Kung, Shang, Kue, Chī, Yü), and f.,

if correct, need have no Kt but *shang* a. could stand as *pars pro toto*: f. = “He examines the odes and the tones”. This latter seems supported by Kyü: Chou yü, *shang* phr. i.: *sī shang*, the title of an officer who deals with the family names and clan names. Wei Chao elaborates how *shang* a. here stands for “notes” and has to do with musical symbolism in the name giving. Yü Yüe here again would have a. to be Kt for b., which is unnecessary.

Again, on Kuan: K'ing chung, *mou* phr. j. Yü Yüe says *siang* a. is Kt for *chang* (*iiang* k) ‘to dam up’: (They directed the courses of the four King rivers) “in order to dam up the high places in the nine provinces”, which makes poor sense. j. = “in order to estimate the high points in the nine provinces”.

1460. *shang* (*siang* a) ‘to hurt’ Kt for *sang* (*sang* b) ‘to lose, to destroy’ says Yü Sing-wu on Mo: Ts'i huan phr. c. “When a state meets with marauders and enemies it will be destroyed”. — Unnecessary and arbitrary. c. = “... it will be damaged”.

1461. *shang* (*siang* a) ‘to expel evil influences’ Kt for *jang* (*niang* b), same meaning, says Yü Yüe on Li: Kiao t'ê sheng phr. c.: “When the villagers were expelling evil influences”. — Unnecessary. a. and b. are synonymous. Moreover, the text is uncertain, for Cheng Huan tells us that another text version instead of a. had *no* (*nâr* d) ‘to expel evil influences’ and another version instead of a. or d. had *hien* (*xiân* e) ‘to offer’. Yü Yüe says this *xiân* e. is Kt for *nâr* d., which is obviously impossible. What kind of “offering” this text variant with c. had in view is obscure.

1462. *shang* (*djang* a) ‘upwards; high; to exalt, to approve’ etc. Kt for *sang* (*siang* b) ‘to assist’ says Ho Yi-hang (because of an Erya entry a. = c.) on Ode 256 phr. d. — Refuted in Gloss 942. d. = “Great Heaven does not approve of you”. — Similarly, on Ch'u: T'ien wen phr. e., Ho says a. is Kt for b.: “Who guides and assists him?” But Wang Yi gives a. its ordinary value (=f.), which is preferable: “who guides and raises (exalts) him?”.

1463. *shao* (*siog* a) ‘few; young’ Kt for *shang* (*siang* b) ‘to give, to reward’ says Yü Sing-wu on Mo: Tsa shou phr. c.: “If they (the soldiers) catch many (prisoners) and you often reward them” (the soldiers will not be slack). — Reject. Wang Nien-sun points out that later in the chapter we find the same passage but written with b. instead of a. But the a. is not a Kt but, as Wang explains, a truncated character, all but the topmost strokes having been deleted.

1464. *shao* (*djog* a) ‘to continue’ etc. Kt for *cho* (*i'io* b) ‘unrestrained, at

𠂔 織 c 摻揅女手 d 織織女手 1458 a 終 𠂔 綯 c 終幕魯也 d 綯 c 綯
 纓 1459 a 商 𠂔 章 c 我商賚汝 d 賚 c 賞 f 審詩商 g 審誅賞 h 修憲
 命 i 司商 j 以商九州之高 k 障 1460 a 傷 𠂔 喪 c 國難寇敵則傷
 1461 a 禡 𠂔 禡 c 鄉人禡易 d 禡 c 獻 1462 尚 𠂔 相 c 右 d 肆皇天弗尚 e
 軌道而之 f 尊 1463 a 少 𠂔 賞 c 多親數少 1464 a 紹 𠂔 綽 c 舒天紹

ease, comfortable; indulgent' says Yang Shu-ta on Ode 143 phr. c.: "How easy an comfortable (indolent)". He adduces Ode 263 phr. d. where a. however (by Cheng Hsüan defined as = e. 'slow'), probably is Kt for *ch' a o* (*i'io* f) 'to relax', within the same Hs series: "He did not (relax:) tarry, he did not (ramble:) loiter", see Gloss 1048. — The latter Kt (a. for f.) could be applied to phr. c. as well, but there are good reasons for interpreting c. as = "How easy and y a o-s h a o beautiful", see Gloss 347.

1465. *sh ê* (*šid*, k'ü sheng, a) 'lodging-house' and *sh ê* (*šid*, shang sheng a. = b.) 'to set aside, to let off, to let go' Kt for *sh ê* (*šidg*, k'ü sheng, c) 'to let go' says Lu Tê-ming on Ode 194 phr. d. — Reject, see Gloss 563. a. has its ordinary shang sheng reading and meaning: d. = "(Heaven) cares not about those who have guilt". Chu Tsün-sheng quotes various texts where he proposes a. Kt for c., but in them all a. is *šid* in shang sheng.

Again, *šid* a. Kt for *shî* (*šidk* e) 'to unloose, to leave, to let go, to put away' says Cheng Hsüan on Li: T'an Kung, hia phr. f.: "They put down offerings", and several other early texts. In fact, a. and e. are used interchangeably. Thus, for instance, the phr. *sh ê ts' a i g.* in Chouli: Ta sü recurs as *sh î ts' a i* in Li: Yüe ling; phr. *sh ê ming i.* in Ode 80 is quoted as *j.* in Kuan: Siao wen; see in detail Gloss 223. But that does not mean that a. is Kt for e. nor *vice versa*. *šid* a., *šidg* c., *šidk* e. are synonymous in the sense of 'to let go' and therefore interchangeable. a. was never pronounced *šidk*, nor was e. ever read *šid*.

The case is analogous to that of *kia* (*kä* k) which has traditionally been said to be Kt, in various texts, for *ko* (*kläk* d), because in the sense of 'to go to' they were synonymous and interchangeable, see LC II par. 644.

It may be added that in phr. f. Chu Tsün-sheng thinks that a. is Kt either for *tsie* (*dz'ia* m) or for *sü* (*dzio* n). — Reject. a. 'to set aside' here means 'to place apart, to depose'.

1466. *sh ê* (*šid*, k'ü sheng, a) 'lodging-house'; *sh ê* (*šid*, shang sheng, a) 'to set aside, to let off, to let go' Kt for *yü* (*dio* b) 'to give' says Sun Yi-jang on the Ling Ting inscr. phr. c.: "I will give you servants, 30 families". — Unnecessary. With Kuo Mo-jo, a. has its ordinary (shang sheng) reading: "I will (set aside for you:) give you . . .".

Again, on Kuan: Sî ch'eng phr. d. Sun (in Cha yi) says a. is Kt for b.: "The slanderers and malefactors, them he rewards". — Yin Chî-chang, better, defines a. as = e., here then 'to retain', and a., k'ü sheng, has its proper reading and meaning: "The slanderers and malefactors, them he (lodges:) lets stay [with him]".

1467. *sh ê* (*šid*, k'ü sheng, a) 'lodging-house'; *sh ê* (*šid*, shang sheng, a) 'to set aside, to let off, to let go' Kt for *ho* (*g'd* b) 'what, which' says Chang Ping-lin (Sin Fang yen) on Meng: T'eng Wen Kung, shang phr. c.: "Why does he not act as potter and founder, what [objects] can he all find in his own mansion?". — Reject. The meaning of a. here has been much debated. Chu Hi, for instance, mentions an interpretation which carries *sh ê* to the first half of the line: "Why does he not [make] a pottery and foundry house" (a. in k'ü sheng). It would seem preferable to follow an ancient interpretation and take a. in shang sheng: "Why

is it that he does not go out and act as potter and founder, *sh ê* renouncing from (taking:) obtaining them in his own mansion?”.

1468. *sh ê* (*shiat* a) ‘to establish, to put up’ Kt for *hi* (*xiap* b) ‘harmonious, to conform to’ says Yü Yüe on Ta Tai li: Wei tsiang kün Wen tsī phr. c.: “making himself conforming in the measuring frame”. His only reason is that Shu: P’an Keng phr. d. in the Ku-wen version: “Each one of you should establish the correct norm in your heart” corresponds to phr. e. in the Kin-wen version: “Each one of you should conform to the correct norm in your heart”, see in detail Gloss 1467 a. These are two unreconcilable text versions, a. obviously not read *xiap*, b. likewise never read *shiat*.

But Yü’s Kt idea has made fortune. On Chuang: Jen kien shī phr. f. Yü Sing-wu says a. Kt for b. — Reject. f. = “Therefore wrath is created without cause” (when “there are artful words and one-sided speeches”).

Again, on Mo: Siu shen phr. g. Yü Sing-wu says a. Kt for b. — Reject. There have been various attempts at taking *chuang* h. to stand for *chuang* i. or *chuang* j., but it is not necessary to tamper with the text. g. = “In establishing his forcefulness he becomes daily more (ample:) strong”.

1469. *sh ê* (*shiat* a) ‘to establish, to put up’ Kt for *sie* (*shiat* b) ‘familiar; undress’ says Chu Tsün-sheng on Sün: Ta lüe phr. c.: “The intimate clothes (undress) not excelling the sacrificial clothes” (that is propriety). — Wang Nien-sun proposes that a. is a corruption of *yen* (d), so that c. should read e. Highly improbable. Chu’s Kt is plausible.

1470. *sh ê* (*shiat* a) ‘to establish, to put up’ Kt for *yi* (*diët*.b) ‘to let loose, reckless’ says Chu Tsün-sheng on Yi: Hi ts’i phr. c.: “(The hexagram) Yi means abundance of growth but not excessive”. This because Cheng Hüan defines a. here as = d. — Reject. c. = “Yi means abundance of growth without (arranging:) contrivance” (i.e. by itself, naturally).

1471. *sh ê* (*diap* a) ‘to wade’ Kt for *ye* (*diap* b) ‘generation’ says Yang Shu-ta on the Hiao Yu inscr. phr. c.: “The prince gave his (generation-son, cf. the common phr. d.) eldest son . . .”. — Plausible. Kuo Mo-jo proposes that the character in the inscr., though it is unmistakably a., should be deciphered as *shun* e. ‘obedient’; reject.

兮 d 匪紹匪遊 c 緩 f 弓 1465 a 舍 b 捨 c 赦 d 舍彼有罪 e 釋 f 舍
奠 g 舍采 h 釋采 i 舍命 j 澤(釋)命 k 假 l 格 m 藉 n 敘 1466 a 舍
b 予 c 余其舍女臣卅家 d 讒賊 是舍 e 止 1467 a 舍 b 何 c 何不
陶冶舍皆取諸其宮中 1468 a 設 b 翁 c 自設於隱栢之中 d 各設中
于乃心 e 各翁中于乃心 f 改忿設無由 g 設壯日盛 h 壯 i 莊 j 裝
1469 a 設 b 褻 c 設衣不踰祭服 d 燕 e 燕衣 1470 a 設 b 決 c 益長裕
而不設 d 大 1471 a 涉 b 葉葉 c 公錫厥涉子效 d 世子 e 順 1472 a

1472. *s h ê* (*śniap a*) 'to grasp; to hand over; to assist' etc. (Kt for various homophonous words) Kt for *s h a* (*śap b*) 'fan' in Kyü: Ch'u yü, hia phr. c.: "The (positions:) places with screens and fans". This seems to have been Wei Chao's idea, since he describes the *a.* as similar to the *d.* of his time. — Possible. In Tso: Chao 18 phr. e.: (During a great fire in Cheng he sent Tsī-k'uan and Tsī-shang) "to go round and inspect all the *p'ing-s h ê* places of sacrifice" (Tu Yü: f.). If Wei above is right, *p'ing-s h ê* (*s h a*) refers to screened off sacred spots.

1473. *s h ê* (*śniap a*) 'to grasp' etc. acc. to Chu Tsün-sheng is Kt for *t a i* (*d'æg b*) when it means 'to take the place of, to act for another' (Meng); for *t' ê* (*t'æg c*) when it means 'to borrow' (Li, Tso); for *k i a* (*kap d*) when it means 'to combine' [two offices] (Lun); for *s h i* (*śiək e*) when it means 'border of a garment' (Yili: *ki si li*). — All should be rejected; they are in some cases extensions of meaning, in other cases Kt for homophonous *śniap* words.

1474. *s h ê* (*śniap a*) 'to grasp' etc. Kt for *s h o u* (*śiög b*) 'to catch, to collect, to gather in' says Ma Sü-lun on Chuang: Chī pei yü phr. c.: "(gather in:) hold back your knowledge". — Reject. c. = "(grasp, keep in hand, control:) restrain your knowledge".

1475. *s h ê*, *s h i* (*d'ïäg, d'ïäck a*) 'to shoot with bow' Kt for *y i* (*d'ïäck b*) 'to be satiated with, fed up with, weary of, to dislike' in Ode 2, Lu and Ts'i versions, phr. c., where the Mao version has *d.*: "I will wear it without getting tired of it"; and several more cases, see Glosses 9, 814.

Again, on Ode 256 phr. e. Wang K'ai-yün says *a.* Kt for *y ü* (*d'io f*) 'to anticipate': (The arrival of the Spirits cannot be calculated) "how much less can it be anticipated". — Reject. Mao Heng again, as above, defines *a.* as = *g.* 'fed up with', and *a.* is here Kt for *b.* as above: "... how much the less should they be made to feel disgusted".

Again, on Ode 239 phr. h. Ma Juei-ch'en says *a.* is Kt for *y e* (*ziäg i*) 'night' or for *s i* (*dziäk j*) 'evening, night'; the *w u* 'not' would be an "empty particle" simply to be skipped: "In darkness (covertly) he gave protection". — Refuted in Gloss 814. *a.* is Kt for *b.*: *h.* = Never weary, he gave protection".

1476. *s h ê* (*śiäg a*) 'to let off, to pardon' Kt for *s h i* (*śiäck b*) 'to let off, to pardon' says Wang Yin-chī on the frequent phr. c. "to pardon the crime". — *a.* was never read like *b.* nor *b.* like *a.*; they were closely cognate (two aspects of one word-stem) and in some contexts synonymous.

1477. *s h e n* (*d'ïën a*) 'Spirit; divine; spiritual' Kt for *s i n* (*śiën b*) 'sincere, true' says Yü Sing-wu on Hanfei: Kie Lao phr. c.: (When the noble man practises *li* propriety) "it is in order to serve for his personality; therefore the sincere is the highest propriety; the highest propriety is sincere and [that of] the crowd is (doubtful:) insincere". — Unnecessary and arbitrary. c. = "it is in order to serve for his personality; therefore, the spiritual [propriety] is the highest propriety; the highest propriety is spiritual, [that of] the crowd is aberrant (inferior)".

1478. *s h e n* (*d'ïën a*) 'careful' Kt for *y i n* (*d'ïën b*) 'to pull' says Cheng Hūan on Li: T'an Kung phr. c.: (All the watchers believed that the ceremony was a final burial) "because of the pulling [of the funeral car]" (the adornment were so rich,

but it was only the confining). — Unnecessary and arbitrary. c. = “because of the carefulness of it” (sc. the ceremony).

1479. *shen* (*dʲiɛn* a) ‘careful, to be careful about’ Kt for *shun* (*dʲiwən* b) ‘to follow, to obey’ says Yang Liang on Sün: Chung-ni phr. c. (and several similar Sün passages): “Then they will follow and walk in this path”. — Rejected by Wang Nien-sun: “Then they will carefully walk in this path” (practise this norm).

Again, on Ta Tai li: Tseng tsī li shī phr. d. K’ung Kuang-sen says a. Kt for b. This was refuted by Yü Yüe who adduces Li: Ju hing phr. e.: “(The scholar) has no regret for the past, no preparatory thinking about the future” and he concludes that our a. in d. is simply an error for *huei* f. — Convincing.

Again, on Hanfei: Wai ch’u, yu shang phr. g. Wu Mou-k’ing, followed by Sun Yi-jang, says a. is Kt for b.: “These (good devices) are all means for *shun* (agreeing with:) furthering the births” (but to send people to battle is to kill them). — Unnecessary, a. making good sense.: “These are all means for (being careful about:) carefully attending to the births”.

1480. *shen* (*dʲiɛn* a) ‘careful, to be careful about’ Kt for *sin* (*siɛn* b) ‘to interrogate’ says Yü Sing-wu on Shu: Li cheng phr. c.: The many legal prosecutions and the many interrogations”. — Refuted in Gloss 1953. c. = “The many legal prosecutions and the many *shen* (warnings:) prohibitions”.

1481. *shen* (*dʲiɛn* a) ‘careful, to be careful about’ Kt for *sün* (*dziwən* b) ‘to follow’ says Sun Yi-jang on Mo: K’i shī phr. c.: “Those in charge of the following of the roads”. — Reject. c. = “Those in charge of the (careful attention to:) observing of the roads”.

1482. *shen* (*siɛn* a) ‘to stretch, to extend’ Kt for *si* (*siɛg* b) ‘to govern’ says Yü Sing-wu (in comm. on Kuan: Li cheng) on Chuang: Ta tsung shī phr. c., which in the Ts’uei text version was d. That *shen*-t’u was the same as *si*-t’u was already proposed by Sū Kuang on Shī ki: Liu Hou shī kia, but Yü qualifies this by stating that between a. and b. there was anciently only e. “the change of one sound” (the final), which is wrong since the initials as well were different. — Reject. c. and d. may have been synonymous but there is no Kt.

攝_b翬_c屏攝之位_d要扇_e巡羣平攝_f祭祀之位 1473 a 攝_b代_c貸_d夾_e飾 1474 a 攝_b收_c攝_b汝知 1475 a 射_b數_c服之無射_d服之無數_e矧可射思_f豫_g厭_h無射亦保_i夜_j夕 1476 a 赦_b釋_c赦罪 1477 a 神_b信_c以為其身故神之為上禮上禮神而眾人貳 1478 a 慎_b引_c其慎也 1479 a 慎_b順_c則慎行此道也_d來者不豫往者不慎_e往者不悔來者不豫_f悔_g此皆所以慎產也 1480 a 慎_b訊_c庶獄庶慎 1481 a 慎_b循_c主慎道路者 1482 a 申_b司_c申徒執_d司徒執_e一聲之轉 1483 a 甚_b耽_c淫失甚亂_d佚_e

1483. *shen* (*diam* a) 'extreme, very' Kt for *tan* (*tam* b) 'addicted to [pleasures]' says Yü Sing-wu on Chu Ch'u wen phr. c.: "He (the prince) is licentious and d. reckless, addicted to [pleasures] and disorderly". — It is correct that a. cannot here be an attribute to *luan* ("extremely disorderly") but is an independent word. The Kt is correct, since b. is really the same word as *tan* (*tam* e) 'steeped in [pleasure]' within the same Hs series.

1484. *shen* (*diam* a) 'extreme, very' Kt for *tsien* (*tsiam* b) 'to usurp' etc. says Ma Sü-lun on Lao 29 phr. c.: "Therefore the sage declines usurpation, declines extravagance, declines greatness". — Reject. c. = "Therefore the sage declines *shen* excessiveness..."

1485. *shen* (*diam* a) 'extreme, very' Kt for *lin* (*gliam* b) 'long rain' says Ma Sü-lun on Chuang: T'ien hia phr. c. "He washed his hair in the *lin* yü long-drawn rain, he combed it in the violent wind". — Reject. In the Ts'uei text version we have d. instead of a., which d. when read *tan* (*tam*) means 'to steep in' but when read *chan* (*d'em*) means 'soaking', and a phr. e. makes good sense: "He washed his hair in soaking rain". This makes better sense than c.: "He washed his hair in excessive rain". Probably a. is a short-form for d.

1486. *shen* (*siam* a) 'to examine' Kt for *chen* (*tiem* b) 'needle; to criticize' says Sun Yi-jang on Chouli: Yü jen phr. c. "Ten feathers make [a bundle called] *shen* a." In Erya it is said that one feather is called *chen* b. etc., but, as pointed out by several commentators, there should be no special name for *one* feather, the terms referring to various *bundles*, hence the Erya text is probably faulty and should be "ten feathers are a *chen* b." (The word b. recurs in Mu T'ien ts'i chuan). Thus Sun's Kt is plausible.

1487. *shen* (*shiam* a) 'to flee' Kt for *shan* (*siam* b) 'to shun, to dodge' says Sü Miao on Li: Li yün phr. c.: "Therefore fishes and sturgeons do not shun [the dragon]"; this because Cheng Hsüan defines a. as = b. Lu Tê-ming does not follow Sü but reads a. Anc. *siem* = Arch. *shiam* (because of the Phonetic *niem*). — The word *shan* b. is known from no pre-Han text (Cheng's gloss seems to be its earliest appearance) and the Kt is unacceptable. Yü Yüe tries to explain a. by a Shuowen word *yin* (*ngiam* d), by Hsü defined as 'to lower the head and run quickly', and Yü p'ien has correspondingly e., but neither is known from any early text. — Our a. in b. is a *hapax legomenon* in pre-Han time and for lack of supporting texts we can do no more about it than accept Lu Tê-ming. The meaning of a. is deduced from the context.

1488. *sheng* (*seng* a) 'to bear, to live' etc. Kt for *sheng* (*sieng* b) 'sage' says Yü Sing-wu on Mo: King, hia phr. c.: "Yao's righteousness [is considered] sage in our time but it took place in ancient time". Yü likewise says that *sheng* (*sieng* d) 'fame' is Kt for b. in Mo: King shuo, hia phr. e.: "Yao's righteousness [is considered] sage in our time but the (fruits:) results of what he treated righteously took place in ancient time". — The lines have been the object of various attempts at emendation. Thus, for instance, Sun Yi-jang would "correct" a. in phr. c. into jen f., which is quite arbitrary. No tampering with the text is necessary. c. = "Yao's righteousness is (born, initiated:) first acknowledged in our time

but it took place in ancient time". c. = "Yao's righteousness is famed in our time but the results of what he treated righteously took place in ancient time".

1489. *sheng* (*sěng* a) 'to bear, to live' Kt for *cheng* (*tiang* b) says Wu K'ai-sheng on Shu: P'an Keng phr. c. Pseudo-K'ung defines a. by d.: "If you, the myriad people, do not steadily advance" and Wu thinks that he took a. as Kt for b., which in Erya is defined as = d. — Refuted in Gloss 1245. c. = "If you, the myriad people, do not (keep alive the life:) make your livelihood", see in detail Gloss 1460.

1490. *sheng* (*siěng* a) 'to reduce' and *sing* (*siěng* a) 'to inspect' Kt for *sien* (*snian* b) 'autumnal hunt' says Cheng Hsüan (followed by Lu Tê-ming) on Li: Ming t'ang wei phr. c.: "After the autumnal hunt there is the great Cha sacrifice", and Li: Yü tsao phr. d.: (The feudal princes had the checkered fur robe) "when haranguing and making an autumnal hunt". — Reject. A wild idea of Cheng's (accepted by Kuo-Mo jo and Yang Shu-ta). c. = "After the autumnal inspection there was the great Cha sacrifice"; d. = "... when haranguing and when inspecting".

1491. *sheng* (*siěng* a) 'a measure; to rise' etc. Kt for *teng* (*tang* b) says Cheng Hsüan in comm. on Yili: Sang fu, both when it means 'to rise' (common) and when it is used as technical term for 'a set of 80 threads' (in weaving), as in Yili: Sang fu phr. c.: "The [cloth in] the cap has [a warp] of 6×80 threads". Cheng adds that in the latter sense it means *ch'eng* (*diěng* d) 'to achieve', i.e. 'complete sets' (sc. of threads). — This curious speculation of Cheng's has been swallowed by Tuan Yü-ts'ai and many later authors. But there is a solid ancient tradition that *siěng* 'a measure, peck' was used for a homophonous *siěng* 'to rise', the latter also written e. and f. The a. was certainly never pronounced *tang*. a. and b. were simply cognate words.

Cheng's idea has, however, induced Chu Tsün-sheng to say that a. is Kt for d. in Li: Yü ki phr. g.: "Then trouble arises"; this may, as above, already have been Cheng Hsüan's opinion since here in g. he defines a. by d.

Again, on Ku-liang: Siang 24 phr. h. Fan Ning (4th c.) says a. means d., and Chu Tsün-sheng therefore says that a. is Kt for d.

All these Kt speculations should be rejected.

湛 1484 a 甚 b 僭 c 是以聖人去甚去奢去泰 1485 a 甚 b 霖 c 沐甚
雨櫛疾風 d 湛 e 沐湛雨 1486 a 審 b 箴 c 十羽為審 1487 a 澌 b 閃
c 故魚鮪不澌 d 趁 e 趁 1488 a 生 b 聖 c 堯之義也生於今而處於
古 d 聲 e 堯之義也是聲也於今所義之實處於古 f 任 1489 a 生 b
炁 c 汝萬民不生生 d 進 1490 a 省 b 綱 c 秋省而遂大蜡 d 以誓省
1491 a 升 b 登 c 冠六升 d 成 e 昇 f 陞 g 則亂升 h 五穀不升為大饑
1492 a 勝 b 乘 c 稱 d 中不勝貌 e 不勝 f 角不勝幹 g 從其欲阿而勝
之 1493 a 繩 b 孕 c 秋繩 d 脛 e 乘 1494 a 繩 b 承 c 繩其祖武 d 子

1492. *sheng* (*śiəng* a) 'to vanquish, to overcome, to get the better of' (in this sense, its ordinary one, Chu Tsün-sheng says Kt for *ch'eng/d'īəng* b.; reject) is Kt for *ch'eng* (*ī'īəng* c) 'to weigh, to estimate; (of the same weight) to be equal to, to correspond to' says Wei Chao on Kyü: Tsin yü 4 phr. d.: "When the interior does not correspond to the exterior". — Unnecessary. *pu sheng* e. 'not be adequate for' is common (Meng etc.) and d. = "When the interior (is not adequate for:) is less good than the exterior".

Chu Tsün-sheng further proposes a. Kt for c. in Chouli: Kung jen phr. f. — Reject: *pu sheng* as in the preceding example.

Again, on Kuan: Kün ch'en, hia phr. g. Yü Sing-wu says a. Kt for c.: "He follows his (the ruler's) wishes, he is servile to him and (corresponds to him:) complies with him". — Reject. a. is good as it stands: "He is servile to him and so he gets the better of him" (gets his will with him).

1493. *sheng* (*d'īəng* a) 'string, rope; continuous, to continue' etc. Kt for *yün* (*dīəng* b) 'pregnant' say Huang K'an and Lu Tê-ming on Chouli: T'i shī shī phr. c.: "When they (the herbs) are (pregnant, fruitful:) in seed in the autumn". — Plausible. In Kuan: Wu hing the word is wr. d. In the same way the homophonous *sheng* (*d'īəng* e) 'to ascend' can serve as Kt for b., see LC I par. 84.

1494. *sheng* (*d'īəng* a) 'string, rope; continuous, to continue' Kt for *ch'eng* (*dīəng* b) '(to pass from hand to hand:) to present; to receive, to continue' says Chu Tsün-sheng on Ode 243 phr. c.: "Continue in the steps of your forefathers". In Ode 256, Mao version, phr. d.: "May the sons and grandsons be continuous" the Han version had e. — Quite possible but unnecessary. a. 'rope, line' > 'series, continuous' is a very natural extension of meaning, and no Kt is necessary, see in detail Gloss 20.

1495. *sheng* (*dīəng* a) 'ample' Kt for *cheng* (*īiəng* b) 'to arrange, orderly' says Chu Tsün-sheng on Li: Chung yung and Tso: Süan 2 phr. c.: "orderly robes" (full dress). — Unnecessary. c. = "(Ample, complete:) full robes" (full dress).

1496. *sheng* (*dīəng* a) 'ample' Kt for *ch'en* (*d'īēn* b) 'to arrange, to draw up (troops)' says Ma Sü-lun on Chuang: Sü Wu Kuei phr. c.: "Your lordship need not have drawn up files of soldiers", — Reject c. = "Your lordship need not have *sheng* ample *ho-lie* files of soldiers".

1497. *shī* (*śia* a) 'to expand; to apply; to give' Kt for *yī* (*dīa* b) 'to transfer, to extend to' says Lu Tê-ming on Ode 2 phr. c.: (How the *ko*-creepers spreads) "it reaches to the middle of the valley"; this since Mao Heng defines a. as = b. The same pertains to Ode 239 phr. d.: (The creepers) reach to (spread out over) branches and boughs". Again to Sün: Ju hiao phr. e.: "When the full and the empty reach to and supplant each other" (Yang Liang: a. Kt for b). Again to Chuang: Jen kien shī phr. f.: "[Matters of] grief and joy are not supplanting and reaching to each other before them" (before their eyes; they are undisturbed); Ts'uei Chuan and Kuo K'ing-fan: a. Kt for b. — All plausible. Tuan Yü-ts'ai in regard to phr. d. says a. is Kt for *yēn* (*dīan* g) 'to extend', this because Han Shī wai chuan 2 quotes the line as h. This is phonetically impossible. Han Ying has simply replaced the difficult a. in the Ode by the easily understood g.

1498. *sh ī* (*śia a*) 'to expand; to apply; to give' Kt for *y i* (*dīēg b*) 'easy' says Yü Yüe on Ta Tai li: Wang (Chu) yen phr. c.: If the superiors are joyful and at ease, the inferiors will be ever more faithful". — Reject. Yü has not taken the trouble to read the phrases immediately before and after the c., e.g. d.; "If the superiors respect the old ones, the inferiors will be ever more filial" etc., a long row where the first word is a verb and the second is its direct object. Hence c. = "If the superiors love benefactions (to the people) the inferiors will be ever more faithful".

There would seem to be some support for Yü's idea in Ode 199, Mao version, phr. e.: "My heart is (easy:) at ease", where the Han version has f., and Ho Yi-hang here says a. is Kt for b. — Refuted in Gloss 611. *śia a*. is here a variant for *śia g*. (within the same Hs series): "My heart is relaxed". Since this *śia a*.—g. does not fit the rimes of the stanza, which b. does, it must simply be a gloss word which has been erroneously substituted to the b. of the Ode text.

1499. *sh ī* (*śia a*) 'to expand; to apply; to give' Kt for *t' i* (*t'iek b*) 'to fear' says Yü Yüe on Mo: Shang hien, shang phr. c.: (Even of officers with high emoluments and fine positions) "there are none who do not become respectful and awed and afraid". Yü Sing-wu prefers to say that a. is Kt for *y i* (*dīēk d*) 'to change': "there are none who do not become respectful and awed and change". — Reject both. Pi Yüan proposed that the sentence is not complete, some word having been lost after a. That is not necessary. a. is here (as in par. 1497 above) Kt for *y i* (*dia e*.), here in the sense of 'to change, to alter', as in Meng: Tsin sin, shang phr. f.: "One's position alters one's air [just as] nurture alters the body". Thus c. comes to the same meaning as that proposed by Yü Sing-wu but with a different Kt. "there are none who do not become respectful and awed and change".

1500. *sh ī* (*śia a*) 'to expand; to apply; to give' Kt for *ch' i* (*t'ia b*) 'great, extravagant' says Chu Tsün-sheng on Lun: Kung-ye Ch'ang phr. c.: (I should like not to boast of my excellence,) "not (make great:) exaggerate my (labours:) meritorious deeds". — Ho Yen, quoting K'ung, takes a. in its ordinary sense: "not to apply labours" (hard work on the people), which makes poor sense in the context.

Chu Hi already gives a. the meaning d. 'to expand, to spread out, to expose', with a similar idea as that of Chu Tsün-sheng's above but without Kt: "not to (expand, spread out, expose:) exaggerate my labours". This meaning of a. is well attested, e.g. Kyü: Tsin yü 3 phr. e.: "The men of Ts'in killed Ki Juei and (spread out:) exposed him" (sc. in the market).

孫繩繩 c 子孫承承 1495a 盛 b 整 c 盛服 1496a 盛 b 陳 c 君亦
必無盛鶴列 1497a 施 b 移 c 施于中谷 d 施于條枝 e 充虛相施易
f 哀樂不易施乎前 g 延 h 延于條枝 1498a 施 b 易 c 上樂施則下
益諒 d 上敬老則下益孝 e 我心易也 f 我心施也 g 弛 1499a 施 b
惕 c 莫不敬懼而施 d 易 e 移 f 居移氣養移體 1500a 施 b 侈 c
無施勞 d 張大 e 秦人殺冀芮而施之 1501a 弛 b 矢 c 弛其文德 d

1501. *sh ī* (*šia a*) 'to unstring, to slacken (a bow); to release, to spread out' Kt for *sh ī* (*šīər b*) 'to set forth, to display' says Ho Yi-hang on Ode 262, Ts'i version, phr. c., where the Mao version has d.: "He spreads his fine virtue". — Refuted in Gloss 1043. *šia a.* and *šīər b.* are merely synonymous in this sense.

1502. *sh ī* (*šiad a*) 'generation; world; vulgar' Kt for *t' a i* (*t'ád b*) 'great' says Yü Yüe on Chuang: Ta tsung shī phr. c., in which the Ts'uei text version instead of *li* (*liəd d*) had *ku a ng* (*kwáng e*) which latter Yü follows: "Large, they seemed to be (great:) arrogant". He adduces in support that acc. to Wang Nien-sun in Sün: Jung ju phr. f. the *kia o-sie* (*šiat*) would be equal to the phr. *kia o t' a i* (*t'ád g*). 'arrogant' in Li: Ta hüe; if *šiat h.* could be Kt for *t'ád b.*, a *šiad a.* (same Phonetic) could do so too, says Yü. Wang Nien-sun further adduces that in the common phrases *sh ī-ts ī i.* 'heir-apparent' (properly: 'the generation son') and *t' a i-ts ī j.* (properly: 'the great son') *sh ī* is Kt for *t' a i*; and likewise in the synonymous phrases *sh ī sh ī k.* and *t a-sh ī l.* —

All this is highly arbitrary and unconvincing. In the Sün phr. f. Yang Liang quite naturally says that *šiat h.* is a variant for *sie* (*šiat m*) 'familiar, disrespectful'. And the i.: j. and k.: l. speculation is frankly comical. There is thus no support for Yü Yüe's Kt in phr. c.

This c. is good as it stands. The *liəd d.* in the orthodox version has many meanings, but one of them: 'to be close to' suits the context here best: c. = "(Coming close:) accomodating is their resembling the [people of] the world"; or (with var. e.): "Broad-minded is their resembling . . .".

1503. *sh ī* (*d' iët a*) 'fruit; full; real' etc. Kt for *sh ī* (*d' iək b*) 'this, that' says Cheng Hüan on Ode 261 phr. c.: "Those he walled". — Reject. *d' iët a.* is Kt for a homophonous *d' iët* 'this, that' (synonymous with b). Cf. par. 1525 below.

1504. *sh ī* (*d' iët a*) 'fruit; full; real' etc. Kt for *sh ī* (*šīët b*) 'house' says Liu Feng-lu on Shu: Kün shī phr. c.: "Then the dignitaries of the Shang house . . ." — Refuted in Gloss 1873. c. = "And so they *sh a ng* endowed and *sh ī* enriched the people".

1505. *sh ī* (*d' iët a*) 'fruit; full; real, true' etc. Kt for *ch ī* (*iët d b*) 'to come' says Cheng Hüan on Li: Tsa ki phr. c.: "One has caused me, so-and-so, to come". Yü Yüe would take a. as Kt for *ch ī* (*iët d*) 'to bring forward'. — Both unnecessary and arbitrary. c. = "One has sent me, so-and-so, to give the true facts" (with Ho Yi-hang and others), see further LC I par. 97.

1506. *sh ī* (*šīët a*) 'house' Kt for *ch ī* (*iët b*) 'substance, to substantiate' says Yü Sing-wu on Sün: Wang chī phr. c.: "He adjusts the (verifications:) price-standards and rules" (sc. in the market). In support he adduces, on the one hand, Sün: Fei siang phr. d., where Wang Nien-sun proposes that *ch ī* (*iët e*) is Kt for *iët b.*, which is arbitrary and unnecessary, d. meaning: (His discourse is) "cultivated and yet (brings forward:) expresses the truth"; on the other hand, that Sün: Wang pa has a line f., but here *ch ī-l ü* is a verb: "One verifies and regulates the prohibitions", and this is a poor support for the Kt proposed in phr. c. The context clearly shows that it is there a question of the lodgings of the travelling merchants. Ho Yi-hang would emendate the text into g.: "He adjusts the hotels and shops".

This is unnecessary. Yang Liang soberly follows the original text: "He adjusts the lü rules for the sh ī (houses, sc. of the travellers:) hotels".

1507. sh ī (*šīl* a) 'house' Kt for sh ē (*šiat* b) 'to establish' in the sense of 'to make' sc. a vessel, says Kuo Mo-jo on the Ch'u Wang Ting inscr. char. c., which he identifies with a. — A wild speculation.

1508. sh ī (*d'iar* a) 'a sign; omen; to show' etc. Kt for ch ī (*iēr* b) 'to place' says Cheng Hüan on Ode 161 phr. c.: "He places me in the ranks of Chou". — Refuted in Gloss 12. c. = "He shows me the (road:) way of Chou".

Again, on Li: Chung yung phr. d. Cheng Hüan says a. is Kt for b.: "To govern the kingdom is [like] placing it on the palm". — Unnecessary. a. is sometimes a short-form for sh ī (*d'iar* e) 'to see' (*d'iar* a. 'to cause to see' = 'to show' is the causative form of the word-stem *d'iar* 'to see'), as in Chuang: Sü Wu Kuei phr. f. runs g. in certain text versions. Chu Hi says that in phr. d. the a. stands for e.: "To govern the kingdom is [as easy as] to look in the palm". Ho Yi-hang takes a. with its ordinary reading: "To govern the kingdom is [as easy as] to demonstrate it in the palm". — This last has the advantage of keeping the traditional text.

Again, on Sün: Ta lue phr. h. Yang Liang says a. is Kt for b.: "Put it (the wood) in the forming-frame". This seems plausible but it is not necessary. a. could be a short-form for e.: "Look at it (sc. how it turns out) in the forming-frame". There is thus no safe case of a. Kt for b.

1509. sh ī (*d'iar* a) 'a sign; omen; to show' etc. Kt for k' i (*g'ieg* b) 'Earthly Spirit' says Lu Tê-ming on Chouli: Ta tsung po phr. c.: "The rites pertaining to Heavenly Spirits, Human Spirits and Earthly Spirits". Lu adds that there existed a text version with b. instead of a., which Sun Yi-jang thinks must be a mistake, since Chouli throughout has a., not b. — Reject, phonetically excluded. The word b. exists sure enough, in precisely this sense in Shu: Wei tsī phr. d.: "Spirits of Heaven and Earth", but a. and b. must have been two independent but synonymous words, the former properly meaning "the manifestations of Earth".

1510. sh ī (*šiar* a) 'corpse' Kt for y i (*d'iar* b) 'Barbarian' says Sun Yi-jang (Yü lun) on the Tsung Chou Chung inscr. phr. c.: "the southern Barbarians and the eastern Barbarians", and the same in various other inscriptions. — Plausible.

1511. sh ī (*šiar* a) 'corpse' and sh ī (*šiar* b) 'arrow' are both well attested as

失其文德 1502 a 世 b 泰大 c 厲乎其似世乎 d 厲 e 廣 f 憐泄者人之殃也 g 驕泰 h 泄 i 世子 j 太子 k 世室 l 大室 m 嫫 1503 a 實 b 寔 c 實墉 1504 a 實 b 室 c 則商實百姓 1505 a 實 b 至 c 使某實 d 致 1506 a 室 b 質 c 平室律 d 文而致實 e 致 f 質律禁止 g 平室肆 1507 a 室 b 設 c 室 1508 a 示 b 寔 c 示我周行 d 治國其如示諸掌手 e 視 f 若視日 g 若示日 h 示諸棗格 1509 a 示 b 祗 c 天神人鬼地示之禮 d 神祇 1510 a 尸 b 夷 c 南尸東尸 1511 a 尸 b 矢 c 誰其尸

used in the sense of 'to spread out, to set forth, to display', e.g. Ode 15 phr. c.: "Who is setting them forth?" (see Gloss 43 with many examples), Ode 262 phr. d.: "He spreads his fine virtue" (see Gloss 1043). But since Erya and Shuowen have an entry a. = e., and since Erya also has an entry b. = e., and since, moreover, Li: kiao t'ê sheng has a phr. f., Chu Tsün-sheng believes that wherever *šjar* a. or b. mean 'to set forth' they are Kt for *ch'ên* (*d'jên* e) 'to set forth'.

On the other hand, Erya has an entry *šjar* b. = g. or h. (variants in the Erya text), and since Mao Heng in gloss on phr. d. follows this and, moreover, the Ts'i version read i. instead of d., Ma Juei-ch'en believes that when b. means 'to set forth, to spread out' it is Kt for *šia* (g. ,h.). — These various Kt ideas are phonetically unacceptable. The ancient tradition, as codified by Lu Tê-ming, gives no other readings for a. and b. than Anc. *ši* = Arch. *šjar*, and we conclude that they both serve as Kt for a word *šjar* 'to spread out, to set forth'. Yet they represent two different aspects of this stem, for *šjar* a. had p'ing sheng, *šjar* b. had shang sheng. 1512. *sh ī* (*šjar* a) 'arrow' Kt for *sh ī* (*d'iad* b) 'to proclaim, to swear' (this meaning of a. is common, e.g. Ode 56 phr. c.: "Forever, he swears, he will not forget me") says Yü Fan in gloss on Yi: Kua 35; this since Erya: Shī yen has an entry a. = b. Cheng Hūan, quoting K'ung An-kuo, likewise defines a. by b. in gloss on Lun: Yung ye phr. d.: "The master made a solemn oath about it". This Kt idea has later on been largely accepted, for instance by Chu Tsün-sheng. — Reject, phonetically unacceptable. *šjar* 'arrow' is Kt for a homophonous *šjar* 'to proclaim, to swear', this merely synonymous with b. It may be a special extension of the meaning of *šjar* ('to set forth, to display') in par. 1511 above. — It may be mentioned that on phr. d. Mao K'i-ling proposes that *šjar* a. is Kt for *ch ī* (*i'jar* e): "The master pointed to it" (sc. the following *t'ien* 'Heaven'). — Possible; but there remain the numerous cases where a. is undoubtedly synonymous with b. 1513. *sh ī* (*šjar* a) 'multitude, army; capital; master, to take as norm' etc. Kt for *s ī* (*šjēg* b) 'that' says Tuan Yü-ts'ai on Shu: Kao Yao mo phr. c.: "These are your splendid words". — Refuted in Gloss 1318. c. = "We shall take as norm your splendid words".

1514. *sh ī* (*šjar* a) 'multitude, army; capital; master' etc. Kt for *su* (*šjōk* b) 'reverent' says Yü Sing-wu on Shu: Kao Yao mo phr. c., since Sī-ma Ts'ien used the word b. in his paraphrase of the passage: "All the officials are reverent". — Refuted in Gloss 1305. c. = "All the officials [are there] in a host".

1515. *sh ī* (*šjar* a) 'multitude' etc. Kt for *s ī* (*šjar* b) 'private' says Yü Yüe on Mo: Shang hien, hia phr. c.: "Yi Yin was the private servant of the daughter of the lord of Shen". He adduces as parallel Mo: Shang hien, shang phr. d.: "Yi Chī was the private servant of the daughter of the lord of Shen". — Pi Yüan takes p' u e. in phr. c. to be a fault for *y i n g* f. 'to escort' (a bride when going to her new home), same as g., since Lü: Pen wei has a line h.: "The lord of Shen by Yi Yin escorted his daughter, (to the marriage)". This has been accepted by Wang Nien-sun and Sun Yi-jang. But then our *šjar* a. in phr. c. makes no sense, if we do not construe a curious binome *sh ī-y i n g*. We shall therefore have to accept Yü Yüe's Kt, in itself plausible; or, in order not to tamper with a handed-down

text unnecessarily, interpret c. unaltered: “Yi Yin was a servant of the matron of the lord of Shen’s daughter”.

1516. *sh ī* (*dīap* a) ‘to pick, to gather’ Kt for *sh ê* (*dīap* b) ‘to wade; to traverse’ says Cheng Hūan on Li: K’ü li, shang phr. c.: (The host mounts the staircase first and is followed by the guest, the latter) “traversing the steps brings the feet together”. — Unnecessary. The unaltered a. will make a good metaphor: “Picking the steps (i.e. taking them one by one, never skipping any step) he brings the feet together”.

1517. *sh ī* (*dīāk* a) ‘great’ Kt for *ch ī* (*īīāk* b) ‘to tread’, here in the sense of ‘to dance’ says Chu Tsün-sheng on Yi: Kua 39 phr. c.: “Going [leads to] difficulties, coming [leads to] dancing” — whatever that may mean. Kao Heng, to take another example of the many speculations about the Yi, says *kien* d. stands for *kien* e. (so indeed quoted in various Han texts) meaning ‘loyal, straight-forward words’ (as in Ch’u: Li sao), and *dīāk* a. is Kt for *to* (*d’āk* f) ‘to measure, to calculate, to deliberate’: c. = “I go and give straightforward [advice], I come and am consulted”. — The ordinary explanation of c. simply follows the text *verbatim*: “Going [leads to] difficulties, coming back [leads to] greatness”. It is, of course, a hopeless task to make any sense out of the rigmorole of the Yi.

1518. *sh ī* (*dīāk* a) ‘to sting’ Kt for *ch ī* (*īīāk* b) ‘to correct, to arrange’ but here meaning ‘to toil’ (after Erya) says Ma Juei-ch’en on Ode 289 phr. c. (where the Han version has the short-form d.): “I have myself drawn upon me this bitter toil”. — Refuted in Gloss 1115. c. = “I have myself drawn upon me this bitter sting”.

1519. *sh ī* (*dīāk* a) ‘to unloose’ when meaning ‘to let go, to put away, to take off’ (very common) has often been defined by *sh ê* b. in the commentaries, and Chu Tsün-sheng says that it is then sometimes Kt for this *sh ê* (*dīā* b) ‘to let go, to put away’, sometimes for *sh ê* (*dīāg* c) ‘to let go, to let off, to pardon’. — Reject, a. was certainly never read like b., nor like c.; to the latter it was closely cognate, *dīāk* and *dīāg* being two aspects of the same word-stem. See par. 1465 above.

1520. *sh ī* (*dīāk* a) ‘ample’ etc. Kt for *ho* (*χāk* b) ‘red’ says Tuan Yü-ts’ai on a phr. in Ode 178. — Refuted in LC I par. 419, where the complicated history of these two characters is discussed in detail.

1521. *sh ī* (*dīēk* a) ‘to go to; to happen; suitable’ etc. Kt for *ts’ ī* (*ts’iēg* b) ‘to

之 d 矢其文德 e 陳 f 尸陳也 g 弛 h 施 i 弛其文德 1512 a 矢 b 誓
c 永矢弗諼 d 夫子矢之 e 指 1513 a 師 b 斯 c 師汝昌言 1514 a 師
b 肅 c 百僚師師 1515 a 師 b 私 c 伊尹為莘氏女師僕 d 伊摯有莘
氏女之私臣 e 僕 f 併 g 媵 h 有佚氏以伊尹併(媵)女 1516 a 格 b 涉
c 拾級聚足 1517 a 碩 b 蹠 c 往蹠來碩 d 蹠 e 蹠 f 度 1518 a 螫 b
救 c 自求辛螫 d 救 1519 a 釋 b 捨 c 救 1520 a 爽 b 赫 1521 a 適
b 諫 c 人不足與適也 d 適諫 1522 a 適 b 易 c 適適然驚 d 適(諫)

criticize' says Chu Tsün-sheng on Meng: Li Lou, shang phr. c.: "As to the men [employed] it is not enough to remonstrate with him (the ruler)". — Unnecessary. Chao K'i already points out that a. here is equal to (i.e. a short-form for) the *ch ê* (*t'ek d*) 'to blame, to criticize', which recurs in Ode 40.

1522. *sh ī* (*š'iek a*) 'to go to; to happen; suitable' etc. Kt for *t' i* (*t'iek b*) 'to fear' says Kuo Siang on Chuang: Ts'iu shuei phr. c.: (The frog) "was scared and afraid" (since he reads a. *t'iek*). — Lu Tê-ming, while recording Kuo's reading, does not accept it; he reads a. here either Anc. *š'äk* = Arch. *š'iek*, thus taking a. in c. as Kt for a homophonous *š'iek* 'to fear'; or *ch ê* (Anc. *d'ek* = Arch. *d'ek*) in which latter case a. would stand as short-form for *ch ê* (*t'ek, d'ek d*) 'to blame, to criticize', thus c. = (the frog) "feeling reproved, was afraid". — For lack of parallels a definite choice between these interpretations cannot be made.

1523. *sh ī* (*d'iek a*) 'to eat' Kt for *t ê* (*tak b*) 'to obtain' says Liu Shī-p'ei on Lao 20 phr. c.: (I alone am different from the others) "and I value highest to find the mother" (i.e. the beginning of the creation). He supports this by Lao 52 phr. d.: "The universe has its beginning, it can be called the mother of the universe; when one has (obtained:) found the mother, then one can understand the children". — The parallel makes Liu's Kt tempting. Yet there are a great many Lao text versions that instead of c. read e.: "I value highest to seek from my nursing mother"; the preposition *y ü* forbids a Kt a. for b. Thus here, as so often in Lao, the interpretation remains uncertain.

Again, on Lao 24 phr. f. Liu Shī-p'ei says *d'iek a*. Kt for *t ê* (*tak g*) 'virtue': "An excess of virtue and superfluous actions" (are disliked). — An idea that *h ing* (*g'äng h*) here is Kt for *h ing* (*g'iang i*) 'body', though phonetically impossible, has given rise to various ludicrous interpretations of phr. f. (Legge: "Remnants of food and a tumour on the body" etc.). Others have taken the words literally (Duyvendak: "Une nourriture surabondante et des actions répétées"; Waley: "pass round superfluous dishes to those that have already had enough"). — Liu's interpretation is refreshingly plausible and in tenor with Lao's ideas. Liu adduces in support Yi Chou shu: Wu wu kie phr. j. where Chu Tsün-sheng, confirmed by Sun Yi-jang, says a. Kt for g.: "The king's virtue has no limits".

1524. *sh ī* (*d'iek a*) 'to eat' and *s ī* (*dziæg a*) 'food' Kt for *s ī* (*siæg b*) 'to spy' says Yü Sing-wu on Kuan: Kün ch'en, shang phr. c.: "Women can (spy:) ferret out his (the ruler's) thoughts". — Yü Yüe says a. is the same as d.: "Women can destroy his (thoughts:) plans". But d. occurs exclusively meaning 'to eclipse' (sun or moon) and the extension proposed by Yü Yüe is unconvincing. Yü Sing-wu's a. for b. is more acceptable. Or perhaps a. here is Kt for *tak e*: "Women can (obtain:) find out his thoughts".

1525. *sh ī* (*d'iek a*) 'this, that; thus; it being thus, really' Kt for *sh ī* (*d'iet b*), same meaning, says Chu Hi on Ode 21 phr. c., where the Han version reads d.: "Really, our lot is not like [hers]". — Reject, see par. 1503 above.

On phr. c. Wen Yi-to says *d'iek a*. is Kt for *ch ī* (*t'ier e*) 'to place, to set aside', adding that it is the same as the *sh ê m ing* (*š'id f*) in Ode 80. — Reject. A wild speculation.

1526. *sh ī* (*ṣiək a*) 'rule, model' etc. Kt for *t' ê* (*t'nək b*) 'evil, wrong' says Cheng Hsüan on Ode 220 phr. c. Probably Cheng took *b*. (which at his time had the initial simplified) to be id. with *t'ək d.*, within the same Hs series. — Refuted in Gloss 713. *a.* is a mere particle. *c.* = "Do not humour them, do not speak to them".

1527. *sh ī* (*ṣiək a*) 'rule, model' etc. Kt for *ch ī* (*iṣək b*), here meaning *c.*, says Sun Yi-jang on Shu: Li cheng phr. d.: "In a strict way he grandly (made directors:) gave offices and he was able to use . . ." This because Erya has an entry *b.* = *c.* — Refuted in Gloss 1944, *a.* is a mere particle. *d.* = "In a strict way he was grandly able to use the three [men in the] positions".

1528. *sh ī* (*ḍiæg a*) 'time' etc. When this, as very often, is used for a word meaning 'this; being thus; correct, good' it is Kt for *sh ī* (*ḍiæg b*), same meaning, says Chu Tsün-sheng, since Mao Heng defines *a.* by *b.* Yü Sing-wu says the same on a phr. in Shu: K'ang kao. — All ancient tradition says that *a.* is Kt for a homophonous *ḍiæg* 'this; correct'. Hence *a.* 'this' and *b.* are merely cognate words, *a.* not read like *b.*, nor *b.* like *a.* Cf. Gloss 553.

1529. *sh ī* (*ḍiæg a*) 'time' etc. Kt for *ch' e n g* (*ḍiæg b*) 'to receive, to take over, to continue' etc. says Wang Yin-chī on Shu: Yao (Shun) tien phr. *c.*, var. *d.* (also in Shu: K'ang kao and Tso: Wen 18), which he takes to mean 'obedient, compliant'. — Refuted in Gloss 1249. *c.* = "correct and orderly".

Again, on Shu: To *sh ī* phr. *e.* Sun Yi-jang, following up Wang's idea above, says *a.* Kt for *b.*: "You will (receive:) obey me". — Refuted in Gloss 1827. *e.* = "*sh ī* now *y ü* I have . . .".

Again, on Shu: Kün Shī phr. *f.* Sun Yi-jang says *a.* Kt for *b.*: "in the great continuation". — Refuted in Gloss 1899, *f.* = "in this great time".

Again, on Ode 235 phr. *g.* Yü Yüe says *a.* Kt for *b.* the *pu sh ī* being equal to *h.*, a phr. occurring in Meng: T'eng Wen Kung, hia phr. *i.*: "Greatly continuing (sc. the plans of Wen Wang) were the fine deeds of Wu Wang". — Reject. This meaning of *h.* does not at all suit phr. *g.* The context in that Ode shows that *a.* has its ordinary meaning: *g.* = "Was not God's appointment timely?", see Gloss 553.

1530. *sh ī* (*ḍiæg a*) 'time' Kt for *tai* (*d'æg b*) 'to take the place of; succession' says Yang Shu-ta (Siao hüe kin shī lun ts'ung) on Chuang: Sū Wu Kuei phr. *c.*:

1523 a 食 b 得 c 而貴食母 d 天下有始以為天下母既得其母以知其子 e 貴求於食母 f 餘食贅行 g 德 h 行 i 形 j 王食無疆 1524 a 食 b 伺 c 婦人能食其意 d 蝕 e 得 1525 a 寔 b 實 c 寔命不同 d 實命不同 e 寔 f 舍命 1526 a 式 b 慝 c 式勿從謂 d 忒 1527 a 式 b 職 c 主 d 嚴惟丕式克用三宅 1528 a 時 b 是 1529 a 時 b 承 c 時敘 d 時序 e 時予 f 于丕時 g 帝命不時 h 丕承 i 丕承哉武王之烈 1530 a 時 b 代 c 是時為帝者 1531 a 時 b 以 c 敷時繹思 d 徧以續之 1532 a 時 b 司 c 見卯求時夜 d 司夜 e 使難司夜 f 伺 1533 a 士 b 嗣 c 掌

“Those (medicines) one after the other are sovereign [remedies]”. Unnecessary. c. = “Those on occasions (now one, now the other) are sovereign [remedies]”.

1531. *sh ī (d'īag a)* ‘time’ Kt for *y ī (zīag b)* says Yü Sing-wu on Ode 295 phr. c. which he paraphrases d., where the value of *y ī b.* is highly doubtful. — Reject. c. = “He spread everywhere that (ampleness:) abundance”, see Gloss 1142 a.

1532. *sh ī (d'īag a)* ‘time’ Kt for *s ī (sīag b)* says Ts'uei Chuan on Chuang: Ts'i wu lun phr. c., where *sh ī y e* would be equal to the phr. *s ī y e d.*, which occurs in Hanfei: Yang k'üan phr. e., where b. is equal to *s ī (sīag f)* ‘to spy, to observe’: “Let the cock (observe the night:) keep count of the night”. Thus *s ī y e* ‘the observer of the night’ means ‘cock’ and c. = “When you see the egg you look for the cock” (to be hatched from it). — Acceptable. Yet it is possible that *sh ī y e* (as in c.) is a synonym of *s ī y e*, meaning ‘to time (a) the night’, to determine the times of the night, and a *sh ī y e* (c) ‘timer of the night’ may just as well give the idea of ‘cock’.

1533. *sh ī (d'īag a)* ‘officer, gentleman, nobleman’ Kt for *s ī (dzīag b)* ‘to continue, to succeed’ says Chu Tsün-sheng on Chouli: Kung po phr. c.: (The Kung po) “directs the (succeeding concubines’ sons =) concubines’ sons of the next generation” (i.e. of the dignitaries now in office). — Unlikely. The phr. *sh ī sh u ts ī* recurs in many Chouli paragraphs and it is quite evident that *sh ī* and *sh u ts ī* are two coordinated categories. There has been much discussion about the technical meaning of *sh ī* here, but it is not necessary to force the expression: *sh ī* is the lowest of the noble categories (*chu hou*, *ta fu*, *sh ī*), and the Kung po, palace intendant, was in charge of such gentlemen as served in the guard of the palace: on the one hand *sh ī* ‘simple noblemen’, on the other *sh u ts ī* concubines’ sons of the dignitaries: c. = (The Kung po) “directs the *sh ī*-class noblemen and the concubines’ sons (of dignitaries) [serving] in the Royal palace”.

1534. *sh ī (d'īag a)* ‘to serve; service, affair’ etc. Kt for *ts' a ī (dz'ag b)* says Yang Shu-ta on a passage in Tso: Siang 4 phr. c., which he compares to Kyü: Lu yü, hia phr. d. However, the passages diverge on the next line as well: Tso phr. e. but Kyü phr. f. No such conclusion as that of Yang’s above is permissible. c. = “To inquire about [government] affairs is consultation, to inquire about calamities is devising”. d. = “To inquire from talented men is consultation, to inquire about [government] affairs is devising”. There is no real parallelism.

1535. *sh ī (d'īag a)* ‘to serve; service; affair’ etc. Kt for *ch ī (d'īak, d'īag b)* ‘to plant, to put up, to establish’ says Chu Tsün-sheng on Li: Chung-ni yen kü phr. c. Here Cheng Hün punctuates after *ch ung* and defines *sh ī ch ī d.* as = e.: (The one who understands these principles) “even if he is [working] in the channelled fields, if you put him up (give him a high position), he will [show himself to] be a sage”. This has caused Chu to propose the Kt a. for b. — Ch'en Hao: “Even if he is [working] in the channelled fields, if he practises them (the principles), he will [show himself to] be a sage”. Yet another possibility would be to carry *sh ī ch ī* to the preceding: “Even if he *sh ī ch ī* practises (works) in the channelled fields”; the *ch ī* in d. would then be a “cognate accusative”, just as in Meng phr. h. — Cheng’s general idea is certainly superior in the context,

but no Kt is needed: *sh ī* is a causative and *sh ī ch ī* d. simply means “make him do service” :c.: = “Even if he is [working] in the channelled fields, if you (let him serve:) give him a charge, he will [show himself to] be a sage”.

Again, on Li: Kiao t'ê sheng phr. i. Chu Tsün-sheng says a. Kt for b. This because Cheng Hüan again says a. here = j.; with K'ung Ying-ta's paraphrase: “Faithfulness establishes a person”. — Ch'en Hao again has a different idea: “With faithfulness one serves others” (more tersely: “Faithfully one serves others”). Here Ch'en's interpretation suits the context better than Cheng's.

1536. *sh ī* (*dɛ'jæg a*) ‘to serve, service; affair’ etc. Kt for *s ī* (*dziæg b*) ‘sacrifice’ says Chu Tsün-sheng on Chouli: Kung cheng phr. c., where Cheng Hüan says a. means d. — Unnecessary. The *sh ī* a. in the extended sense of ‘service’ (as in English) = ‘a religious performance’ is exceedingly common and there is no Kt.

1537. *sh ī* (*ɕjæg a*) ‘ode’ Kt for *ch'eng* (*djæg b*) ‘to receive, to take over, to continue’ etc. says Cheng Hüan on Yili: T'ê sheng kuei sī li phr. c.: “He takes it and keeps it in his arms”, and on Li: Nei tsê phr. d.: “He takes and carries him”. — Reject. K'ung Ying-ta correctly says (on phr. d.) that a. stands for e. ‘to seize, to hold’ within the same Hs series. Cf. par. 1529 above.

1538. *sh ī* (*sljæg a*) and *sh ī* (*dɛ'jæg b*) and *sh ī* (*sljæg c*) are practically identical in the Arch. graphs as known from bronze inscriptions, and therefore in early texts sometimes an a. should be b. or c. or *vice versa* — these cases are then not phonetic Kt but due to erroneous decipherments in ancient times of documents originally written in the archaic script. Examples:

On Chouli: T'iao lang shī phr. d. Wang Yin-chī says a. stands for b. On Yi: Kua 41 phr. e. Wen Yi-to says c. stands for b. On the Mao Kung Ting inscr. phr. f. Sun Yi-jang says b. stands for c. Etc.

1539. *shou* (*djög a*) ‘longevity’ Kt for *k'iu* (*g'jög b*) ‘to meet; a mate’ says Sun Yi-jang (Yü-lun) on the Hüan Ki Kuei inscr. (which describes how a lady was given in marriage) phr. c. The *k ün* here would be short for *sia o k ün* ‘princely consort’: c. = “I give a princely consort — I give a *k'iu* mate”. This tautology with a *wo* in the second but not in the first line, is very unlikely, Kuo Mo-jo would interpret the phr. as = d.: “I give a flock of beauties and moreover I give a long life”, which is nonsensical, since the donor could not possibly control the age of the receiver. — The line remains obscure.

王宮士庶子 1534 a 事 ɓ 才 c 咨事為諏咨難為謀 d 咨才為諏咨
事為謀 e 咨禮為度 f 咨義為度 1535 a 事 ɓ 植 c 雖在畎畝之中事
之聖人已 d 事之 e 立置於位也 f 習其儀也 g 之 h 填然鼓之 i 信
事人也 j 立 1536 a 事 ɓ 祀 c 凡邦之事 d 祭事 1537 a 詩 ɓ 承 c 詩
懷之 d 詩負之 e 持 1538 a 史 ɓ 事 c 使 d 誓邦之大史曰殺 e 使造
有喜 f 事于外 1539 a 壽 ɓ 述 c 易(錫)君我佳(惟)易壽 d 錫羣娥又

1540. *s h o u* (*šjōg* a) 'to keep, to guard' Kt for *t a o* (*d'ōg* b) 'way, method, principle' says Wang Nien-sun on Chuang: *Chī pei yu* phr. c.: "Have you a method (sc. for forging swords); he said: your servant has a method". — Reject. A curious idea that the same word within one sentence would be rendered first by its proper character and then with a loan character. — c. = "Your servant has *s h o u* a complete devotion (to it)".

1541. *s h o u* (*šjōg* a) 'animal' Kt for *t s' i u* (*dz'jōg* b) 'chieftain' says Kuo Mo-jo on the Siao Yü Ting inscr. phr. c.: "captured chieftains, three men". (so also Ch'en Meng-kia in *K'ao ku hüe pao* 12, 1956 p. 86). — Reject. b. as term for an officer occurs only meaning "wine-master" (Li, Chouli) in pre-Han texts; the meaning 'chieftain of a barbarian tribe' is not older than Han. Yang Shu-ta, on the Shī Yüan Kuei inscr. phr. d., says a. is Kt for the homophonous *šjōg* e. 'head' and so it is in c. as well: "captured (heads:) chiefs, three men".

1542. *s h u* (*šjag* a) 'numerous, all' in the phr. b. in Chouli, title of an officer, meaning "the expunger of noxious vermin", has a strange comm. by Cheng Hūan, who says it was "read like *c h u* (*ījo* c) 'to boil', meaning "the making of decocts of medicinal herbs". He adds that "if it is not written *k u s h i* (*ko* d) it is because of the sound (the reading) here". Tuan Yü-ts'ai, followed by Chu Tsün-sheng, believes that Cheng meant that a. is Kt for and should be read like d., which was certainly not Cheng's opinion. Lu Tê-ming, following Cheng's speculation, reads a. here Anc. *tšjwo*, i.e. like c. Thus phr. b. would really mean "the decoct-maker". — Reject. *šjag* a. in b. is Kt for *c h ê* (*ījäg* e) 'to intercept, to stop' (within the same Hs series), b. thus meaning "the (stopper:) suppressor." (GSR 804 should be corrected in this sense).

Again, on Shu: Lü hing phr. f., which in the Ou-yang and Hia-hou schools' text versions runs g., Wang Ming-sheng says a. is Kt for c. (referring to the Chouli case above). Wang Yin-chī has found a Han-time phr. h. (unknown in earlier texts) which would mean 'branding on the forehead', and when this char. *c h o* (*tūk* i) 'to drip' (which in other contexts and with other meanings has variants *d'uk* j, and *ījuk* k.) figures in the binome *tūk-luk* (h.) it is because the *tūk* i. "anciently had the same sound as *d'u* l. 'head'. Finally, when the Ou-yang text has g. instead of h., Wang Yin-chī sweepingly declares that a. is a corruption of the char. *luk* m. — All these speculations should be rejected. In phr. g. the a. has its ordinary meaning: "the several [kinds of] branding", see Gloss 2026.

1543. *s h u* (*šjag* a) 'numerous, all' Kt for *c h u* (*ījo* b) 'all' says Yü Yüe on Li: Yen yi phr. c. — Reject.

1544. *s h u* (*šjo* a) 'wide apart; loose, to separate; to perforate, to engrave' Kt for *s h a* (*sa* b) in the sense of c. 'to sift' c. says Cheng Chung on Chouli: Tien juei phr. d.: "With . . . sifting *pi* and *t s' u n g* jades one enshrouds the corpse" — the carved gems making channels for the moisture from the corpse to be drained off. — Reject. Phonetically unlikely, and b. in this sense is not attested in pre-Han texts. Cheng Hūan prefers to read a. in its ordinary way: "engraved *pi* and *t s' u n g* jades", analogous to phr. e. "carved screen" in Li: Ming t'ang wei. — Plausible.

1545. s h u (*ʃio* a) 'wide apart; loose, to separate; to perforate, to engrave' Kt for t s' u (*ts'o* b) 'coarse' says Chu Tsün-sheng on Ode 265 phr. c.: "Those [ate] coarse [grain]" (see Gloss 1067) and Lun: Shu êr phr. d.: "Eating coarse grain". — Unnecessary. a. is but a short-form for *ʃio* e., properly 'vegetables without meat', i.e. simple food, hence also 'coarse'.

1546. s h u (*ʃio* a) 'wide apart' etc. Kt for s i a n g (*ʃiang* b) 'mutual' says Chu Tsün-sheng on Ode 237 phr. c.: "We thus have s i a n g-fu adherents". — Reject. c. = "We thus have distant adherents" (adherents in distant parts).

1547. s h u (*dʒiu* a) 'attendant; young man' Kt for j u (*nʒu* b) 'child; weak' says Chu Tsün-sheng on Chouli: phr. c.: "young attendant of the interior". The same says Ma Sü-lun on Chuang: Shan mu phr. d.: "He ordered his attendant (waiting-lad) to kill a goose". — Reject. The context in both cases shows that a. was a young man, not a b. baby. The reading Anc. *ʒiu* = Arch. *dʒiu* of a. is well attested (Ts'ieyün, Shiwen).

1548. s h u (*dʒiu* a) 'attendant; young man' Kt for k ü (*g'io* b) 'distant' says Pi Yüan, followed by Sun Yi-jang, on Mo: Shang hien, hia phr. c.: (In the documents of the former kings) "and in the pronouncements of (remote years:) ancient times". — Reject. s h u (*dʒiu* a., shang sheng) is Kt for s h u (*dʒiu* d., p'ing sheng) 'different, other' (common): "... and in the pronouncements of other ages (than our own)".

1549. s h u (*d'iwat* a) 'to follow; to follow the proper way; to transmit; following upon, then, thereupon' Kt for s u e i (*dziwəd* b) 'to advance, to continue; to follow; then, thereupon' says Kuo Mo-jo on the Siao ch'en Ts'i Kuei inscr. phr. c.: "He went to the East". — Unnecessary. *d'iwat* a. and *d'iwat* d. 'road, path' are really one word (a. meaning 'to take the path of') and are often interchangeable in early texts. No Kt is necessary in phr. c.: "He (took the road to:) marched to the East". For *d'iwat* a. in the sense of 'then, thereupon', in which it is synonymous with *dziwəd* b. see Gloss 762. For another alleged case of a. Kt for b. see below par. 1551.

1550. s h u (*d'iwat* a) 'to follow' etc. (see par. 1549) Kt for c h u e i (*d'iwəd* b) 'to fall down, to throw down' say various scholars (Kuo Mo-jo, Yü Sing-wu, Yang Shu-ta, Wen Yi-to) on the Yü Ting inscr. phr. c.: "I have heard that Yin (threw

錫壽 1540a 守b道c 有道與曰臣有守也 1541a 獸b商c 執器三
人d 拜器e 首 1542a 庶b 庶氏c 煮d 蕞氏e 遮f 極黥g 庶剗h
涿鹿剗i 涿j 獨k 燭l 頭m 鹿 1543a 庶b 諸c 庶子 1544a 疏b
沙c 沙汰d 疏壁琮以斂尸e 疏屏 1545a 疏b 粗c 彼疏d 飯疏食
e 疏 1546a 疏b 相c 予曰有疏附 1547a 豎b 孺c 內豎d 命豎子殺
鴈 1548a 豎b 距c 豎年之言d 殊 1549a 述b 遂c 述東d 術 1550

down:) ruined its mandate", which corresponds to Shu: Tsiu kao phr. d. and Shu: Kün Shī phr. e. (where the Wei stone classics had f.) — Plausible.

Again, on Ode 29 phr. g. Yü Sing-wu, on the analogy of the Yü Ting inscr. above, says a. Kt for b.: "You should requite me and not let me down". — Unnecessary. See Gloss 78. g. = "You requite me not following the [proper] way".

1551. *shu* (*d'iwət a*) 'road, path' Kt for *suei* (*dziwəd b*) 'to advance; to continue; to achieve; to follow; thereupon' etc. but not in any of these ordinary meanings but as a technical name of a larger district (Chouli: Suei jen says c.: "five *hien* districts make a *suei* district") says Cheng Hūan on Li: Hūe ki phr. d.: "A *suei* district has a *sü* school". The enumeration in the Li passage: "A family has a *shu* school; a *tang* district has a *siang* school; a *shu* a. (= *suei* b) district has a *sü* school; a feudal state has a *hūe* school" seems to support this Kt. It is phonetically somewhat poor (*d'iwət: dziwəd*) but in Tso: Hi 33 a nobleman Si-k'i Shu (a) is in Kung-yang called Si-k'i Suei (b). On the other hand, it is not conclusive, for just as *tao* e. 'road' means 'district' in Tso: Hi 30, so *shu* a. 'road' may have had a similar meaning.

On phr. d. Ch'en Hao says *shu* a. "ought to be" *chou* (*tšög f*) 'a *chou* district', since Kuan: To ti has a phr. g.: "a *chou* [district] is called a *shu* a." Here again, one could argue that *shu* a. is Kt for *suei* b. But since it is highly unlikely that in two widely different texts, Li and Kuan, one would use this phonetically strained Kt, we conclude that *shu* a. itself, just as *tao* e. could mean 'a district' and the Kt is unnecessary.

Again, on Li: Yüe ling phr. h. Cheng Hūan says a. Kt for b., but here in the sense of 'ditch': "To mark out clearly the *king* paths and *shu* (= *suei*) ditches". In fact, Chouli: Suei jen has a passage conclusively showing that *suei* b. could serve as a term for a water-channel, a ditch between the fields. But here again the Kt is not sure, for already Ts'ai Yung took a. in its ordinary sense: "To mark out clearly the paths and the roads" — *king shu* being a very natural combination.

Again, on Lü: Pien shī phr. i. Yü Yüe says a. Kt for b. in the sense of 'to achieve' (common:) (In sowing) "the east-west rows must be successful, the north-south rows must be achieved". Possible, but unnecessary. *shu* a. 'road, way' has very often the meaning 'method, art, trick, skill': i. = "the north-south rows must be skilfully made".

Again, on Kuan: Pa yen phr. j. Wang Nien-sun says a. Kt for b. in the sense of 'to advance; to achieve' (common): "When the former kings took the empire, *shu-s h u-h u* achieved indeed was their great virtue". Yin Chī-chang had punctuated after the first *shu*: "When the former kings took the empire, it was skill; skilful was their great virtue". But Wang adduces an earlier line k.: "With the actions of an achieved virtue", which speaks in favour of his Kt.

Again, on Lü: Shī jung phr. l. Yü Sing-wu says a. Kt for b. in the sense of m. 'to continue, to prolong' (as in Li: Hiang yin tsiu yi phr. n.: "The regulations and forms are continued to the end"). l. would thus mean: (What the visitor concealed and suppressed was) "that which a gentleman continually applies". — Unnecessary.

d'iwət a. 'path, to follow a path' makes good sense without any Kt: (What the visitor concealed and suppressed was) "that which a gentleman follows as his path and applies".

1552. *shu* (*d'iwət* a) 'road, path' Kt for *suei* (*dziwəd* b) 'channel' (cf. par. 1551) says Sun Yi-jang on Mo: Fei ju, hia phr. c. The line has been taken to be corrupted, Su Shī-hüe adding d. after *shī*, an arbitrary emendation. Sun follows a text version which has no *yen e.* and he interprets: "The corpses lying about could be counted by channels", whatever that may mean. Sun mentions another theory: the *yen e.* is wrong for *yī f.* (e. and f. being very similar in ancient script) standing for g., and *shu a.* Kt for *shuai* (*shiwət* h) which would here mean 'to count'. All extremely speculative. — The line is simple as it stands: "The corpses lying about were to be counted by *yen shu* rumour method" (hearsay computation); too many to be properly counted.

1553. *shu* (*d'iwət* a) 'road, path' Kt for *shuo* (*siwat* b) 'to speak' says Ma Sü-lun on Chuang: T'ien ti phr. c.: "That man pretends to cultivate the pronouncements of Chaos". — Reject. *shu a.* has here its common meaning of 'way, method, art': "That man pretends to cultivate the (way:) art of Chaos".

In Mo: Shang t'ung, chung there is a phr. d.: "A document Shu ling (the Norms and Commands) of the former kings". Here Sun Yi-jang says a. is Kt for b. in the reading *yü e* (*d'iwət*), Shu ling being equal to the lost Shu chapter e. (mentioned in Li: Hüe ki) Yü ming. — An amusing speculation.

1554. *shu* (*d'iwət* a) 'road, path' Kt for *shai* (*sād* b) 'to decrease' says Wang Yin-chī (followed by Sun Yi-jang) on Mo: Fei ju, hia phr. c.: "The love for relations has decreasing measures". This because he believes it is the same as Li: Chung yung phr. d.: "The decreasing measures in the love for relatives". — Reject. c. = "The love for relatives has its (way:) norm".

1555. *shu* (*d'iók* a) 'which one, who?' Kt for *tu* (*d'ók* b) 'poison' says Ma Sü-lun on Chuang: Lie Yü-k'ou phr. c. This is unreasonable since the line rimes with a preceding line d.; a word riming with itself and the first time written properly b., the second time, in the same line, written with a Kt: a. — Ch'eng Hün-ying and an early scholar Wang quoted by Lu Tê-ming define a. as the ordinary e., but the line cannot then be construed. Kuo Sung-tao, better, takes a. as equal

a 述 b 墜 c 我聞殷述命 d 今惟殷墜厥命 e 乃其墜命 f 述命 g
報我不述 1551 a 術 b 遂 c 五縣為遂 d 術有序 e 道 f 州 g 州者謂
之術 h 審端徑術 i 衡行必得縱行必術 j 夫先王取天下也術術
乎大德 k 以遂德之行 l 士所術施 m 申 n 節文終遂 1552 a 術 b 隨
c 伏尸以言術數 d 可以 e 言 f 意 g 億 h 率 1553 a 術 b 說 c 彼假
脩渾沌氏之術者 d 先王之書術命 e 說命 1554 術 b 殺 c 親親有術
d 親親之殺 1555 a 孰 b 毒 c 何相孰也 d 盡人毒也 e 誰 f 熟 1556

to f. (common) ('cooked, ripe:') 'thoroughly familiar', and the passage will then be: (the small talk of those men) d. "is all poison to a man"; (there is no comprehension, no discerning), c. "how can there be a thorough understanding?"

1556. *shu* (*điôk* a) 'fine, good' Kt for *chou* (*îiôg* b) 'twitter, noise' says Yü Sing-wu on Kuan: Shuei ti phr. c., which Yü would take as = d. The context is this: the ear does not only hear the sound of thunder or drum, it hears also very small sounds. In phr. c. not only a. but also the word *tsiu*, *tsiao* (*tsiôg*, *tsiôg* e) 'low, cramped' must be Kt for something else. Yü Yüe would have c. stand for f. (within the same Hs series). The *tsiao* (*dz'iôk* g) is a variant for h. 'quiet, still, silent' and *tsiu* (*tsiôg* i) means 'to tinkle', said of jade yoke bells in Ch'u: Li sao. Thus: (The ear) "perceives [even] a quiet tinkle". Yü Sing-wu, on the contrary, bases himself on Li: San nien wen, where it is said that a small bird *chou tsiu* (*tiôg-tsiôg* j) 'twitters'. Thus c. standing for d.: (The ear) "perceives even a twitter". — Both Yü Yüe's and Yü Sing-wu's Kt theories are phonetically admissible. But Yü Yüe keeps within the same Hs series and therefore seems preferable.

1557. *shu* (*điôk* a) 'to harvest; junior' etc. Kt for *tiao* (*d'iôg* b) 'long, drawn out' says Wang K'ai-yün on a phr. in Ode 290, where the Mao text version has c. but another version (Shen Chung ap. Shîwen) has d. and yet another school (attested in several Han stone inscriptions) had e., see Gloss 1125. Wang K'ai-yün believes that the original of c. and d. should be f. and that this *điôk* a. was Kt for b.: "(Drawn out:) amply-spreading is the smell". — Unnecessary and arbitrary. c. and e. give the same meaning: "Fragrant is the smell", see the said Gloss 1125.

1558. *shu* (*điôk* a) 'to harvest; junior' etc. Kt for *su* (*so* b) 'white' says Kuo Mo-jo on the Wu Yi inscr. phr. c., which he takes to mean d. "white brocade", and on the Ta K'o Ting inscr. phr. e.: "white knee-covers". Yang Shu-ta, on the other hand, takes a. in phr. e. as Kt for *chu* (*îiu* f): "red knee-covers". — Reject. Sun Yi-jang quite naturally takes a. as short-form for *shu* g. 'fine, good': e. = "fine knee-covers". b. would then likewise be "fine brocade". Plausible.

1559. *shu* (*điuk* a) 'caterpillar; a place name' etc. Kt for *tu* (*d'uk* b) 'container, case' says Yü Yüe on Kuan: Hing shî phr. c. Yin Chî-chang defines a. here as = d., which may mean 'a sacrificial vessel' but equally well 'a sacrificial implement'. Yü accepts the latter, quoting Lun: Ki shî phr. e.: "If a tortoise or a jade is damaged [when kept] in the container (case)". Our a. would then, as Yü points out, be a short-form of f., variant of g. 'bow-case', which had the Arch. readings *d'uk*, *điuk* and *îiuk*. Thus c.: (If the ruler) "holding the case (sc. containing the ritual vessel) does not speak" (all is well-ordered in the ancestral temple hall).

Sung Yü-t'ing takes a. as short-form for *tu* (h) 'alone', defining *pao tu* as meaning the same as the *pao yi* (i.) in Lao 10, thus c.: (If the ruler) "holding together [his faculties] in a unity, does not speak", which is very far-fetched. — Yin's definition of a. here is certainly preferable. But Yü Yüe's idea that the worshipper during the very performance in the temple has the vessel still wrapped in its container and holds the container in his arms is comical. Evidently *điuk* a is Kt for a homophonous *điuk* 'sacrificial vessel': (If the ruler) "holding the sacrificial vessel, does not speak...".

1560. s h u; c h u (*djuk*; *ijuk* a) 'to be attached to; to attach, to apply' Kt for shī (*šjek* b) 'to happen' says Chu Tsün-sheng on Tso: Chao 4 phr. c.: "It happens that there will be a sacrificial service in the ancestral temple in Wu-ch'eng". This because Tu Yü defines a. by b. — Reject. Lu Tê-ming here expressly states that a. is read Anc. *tsiwok* = Arch. *ijuk*, and this is an extension of meaning: '(it is applied to us:) it befalls us'. c. = "It is incumbent on us to have a sacrificial service . . .". Similarly in Tso: Ch'eng 8 phr. d. (Tu Yü a. = b., Lu Tê-ming *tsiwok*): "(It befell me that I was:) I happened to be in the ranks of the soldiers".

1561. s h u; c h u (*djuk*; *ijuk* a) 'to be attached to; to attach, to apply' Kt for c h u (*tju*, *iju* b) 'to conduct water; to pour; to apply' says Chu Tsün-sheng on Yili: Shī hun li phr. c. (and several analogous phrases): "He pours out the ("dark spirits" =) water, in three pourings, into the Tsun vessel". This because Cheng Hün defines a. by b. — Reject. a. in the reading *ijuk* 'to attach, to apply' and b. 'to apply' are merely synonymous: "He pours out water, in three (applications:) servings, into the Tsun vessel".

Again, on Tso: Chao 28 phr. d. Chu Tsün-sheng says a. is Kt for t s u (*tsjuk* e.) 'enough': "That they will finish [eating] when they have had enough and are satisfied". This because Tu Yü defines a. by e. — Unnecessary. Lu Tê-ming here again reads a. Anc. *tsiwok* = Arch. *ijuk*, and it has the same meaning as in the preceding case: "When they have been served so as to be y e n satisfied, they will finish".

1562. s h u; c h u (*djuk*; *ijuk* a) 'to be attached to; to attach, to apply' Kt for t s o u (Anc. *tsiju*, Arch. sound uncertain) 'pregnant woman' says Chu Tsün-sheng on Shu: Tsī ts'ai phr. c.: "Attend even to pregnant women". This because Shuowen quotes the line d., defining this b. (known from no other early text) as meaning 'pregnant woman'. — Reject. Lu Tê-ming reads a. here Anc. *ziwok* = Arch. *djuk* 'to be attached', and c. means: "Attend even to (attached women:) concubines". c. and d. represent different text versions, see Gloss 1697.

1563. s h u; c h u (*djuk*; *ijuk* a) 'to be attached to; to attach, to apply' Kt for t s u (*dz'uk* b) 'clan' says Yü Yü on Tso: Wen 2 phr. c.: "With his clan-men he rushed against the army of Ts'in". — Unnecessary and arbitrary. Tu Yü gives a. its ordinary *djuk* meaning: "With his (adherents:) followers he rushed against the army of Ts'in".

1564. s h u a i (*sljwət*, *sljwəd* a) 'to follow; to lead; all' etc. Kt for y ü (Anc.

a 淑 b 喟 c 察於淑淑 d 察於喟喟 e 淑 f 察於淑淑 g 淑 h 淑 i 淑 j 喟 1557 a 淑 b 條 c 有淑其馨 d 有淑 e 有淑 f 有淑其馨 1558 a 淑 b 素 c 淑金 d 素錦 e 淑市 f 朱 g 淑 1559 a 蜀 b 櫓 c 抱蜀 不言 d 祠器 e 龍王毀於櫓中 f 櫓 g 獨 h 獨 i 抱一 1560 a 屬 b 適 c 屬有宗祧之事於武城 d 屬當戎行 1561 a 屬 b 注 c 酌玄酒三屬於尊 d 屬厭而已 e 足 1562 a 屬 b 娼 c 至于屬婦 d 至于娼婦 1563 a

juēt = Arch. *biwat*?) “then, thereupon’ (a particle) says Wang Nien-sun and Sun Sing-yen on Shu: T’ang shī phr. c. — Refuted in Gloss 1406. c. = “In all [ways] he injures the city of Hia”. For further details about a. as alleged “particle” (and Kt for such) cf. LC II par. 1003.

In its common meaning ‘to follow’ a. is Kt for *s ü n* (*dziwän* d) ‘to follow’ says Chu Tsün-sheng. — Reject.

1565. *s h u a i* (*slīwat*, *slīwəd* a) ‘to follow; to lead; all’ etc. Kt for *s h u* (*d’iwt* b) ‘road’ says Sun Yi-jang on Mo: Ming kuei, hia phr. c.: “There will be no criminals on roads and paths” (for *s h u* king or king *s h u* cf. par. 1551 above).

— Phonetically unconvincing. Yü Yüe points out that the same line recurs twice further on in the chapter but without the last two words (*w u t s u e i j e n h u t a o l u*) and rightly concludes that they are erroneous and should be expunged.

1566. *s h u a i* (*slīwat*, *slīwəd* a) ‘to follow; to lead; all’ etc., also read *l ü* (*līwt*) ‘border; norm’ etc. Kt for *l ü e* (*līwat* b) ‘a kind of weight’, see in detail Gloss 2062.

1567. *s h u a i* (*slīwat*, *slīwəd* a) ‘to follow; to lead; all’ etc. Kt for *s h u a* (Anc. *šiwät* = Arch. *šiwat* or *slīwat*?) ‘to brush clean’ says Wu K’ai-sheng on Shu: Ta kao phr. c.: “We shall (brush clean:) straighten up the territories fixed by the serene [dead] men”. — Unnecessary and arbitrary. c. = “Following the serene [dead] men we shall have fine territories”, see Gloss 1619.

1568. *s h u a i* (*slīwat*; *slīwəd* a) ‘to lead; a leader’ Kt for *s h u* (*d’iwt* b) ‘to follow; to transmit’ says Chu Tsün-sheng on Li: Nei tsê phr. c.: “Be reverently careful about his (the baby’s) showing obedience”. — a. stands for the homophonous *slīwat* d. ‘to follow’.

1569. *s h u a i* (*šiwər* a) ‘to diminish’, *c h’ u e i* (*ts’iwär* a) ‘to reduce, to graduate’ Kt for *c h’ a* (*ts’a* b) ‘to diverge’ and *c h’ i* (*ts’ia* b) ‘graduated, of different length’ says Chu Tsün-sheng on Tso: Huan phr. c.: “They all have their degrees and grades”. — Reject. (Lu Tê-ming reads a. Anc. *ts’wiç* = Arch. *ts’iwär*, as above).

1570. *s h u a n g* (*šiang* a) ‘active; bright; to aberr, faulty’ Kt for *s a n g* (*säng* b) ‘to lose’ says Huei Tung on Mo: Fei ming, hia, quoting the lost (and now forged) Shu chapter Chung Huei chī kao phr. c.: “And thus he lost his multitudes”. This since in chapter Fei ming, shang Mo quotes the same Shu chapter as phr. d. In Ode 235 we find phr. e.: “When Yin had not yet lost the multitudes”. — Plausible.

Again, on Kyü: Chou yü hia phr. f. Wei Chao says a. Kt for b.: “The prince of Tsin has lost two” (sc. of his faculties: seeing, talking, hearing, walking), and on the common phr. *s h u a n g t ê g*. (in Chou yü, shang) he says a. means h. ‘to lose’, here evidently again taking a. as Kt for b. This is not acceptable. *šiang* a. ‘active’ is Kt for several homophonous words, one of the most frequently occurring being *šiang* ‘different, to aberr, defective, faulty’, see in detail and with full documentation Glosses 181, 1461, 1614, and this is the word in phrs. f. and g.; in the numerous cases where a. has this meaning it is certainly not Kt for nor should be read as *säng* b.

1571. *s h u a n g* (*šiang* a) ‘active; bright; to aberr, faulty’ etc. Kt for *s h a n g* (*d’iang* b) ‘would that’ says Yang Shu-ta on Shu: K’ang kao phr. c.: “May Heaven punish and destroy me”; and on Shu: K’ang kao phr. d.: “May the people be guided

to happiness and peace". — Unnecessary and arbitrary, since a. makes good sense with its commonest meaning: c. = "If there is any fault, Heaven will . . ."; d. = "When it is at fault, the people should be guided . . ."; see Gloss 1614.

Yang also applies his idea to the Ling Yi inscr. where he interprets a graph e. as = a., in phr. f.: "May you be of help to your colleagues". — Unnecessary. Even if e. should be = a., this could have its common meaning 'active': f. = "Actively be of help to your colleagues". Moreover, the identification of e. as a. is uncertain. Kuo Mo-jo would take the graph e. to be a variant of g., here serving for h. ("Energetically be of help . . ."). The meaning of e. remains quite obscure.

1572. s h u a n g (*šiang* a) 'active; bright; to aberr, faulty' etc. Kt for s h a n g (*šiang* b) 'formerly' says Chang Ping-lin on Shu: Ta kao phr. c.: "Formerly the state followed the wise men". — Refuted in Gloss 1614. e. = "If the faulty states would follow the wise men".

1573. s h u a n g (*šiang* a) 'active; bright; to aberr, faulty' etc. Kt for c h' u a n g (*tš'iang* b) 'to wound' says Ma Sü-lun on Chuang: T'ien ti phr. c.: "They (sc. the various flavours) cause the mouth to be cut and wounded". — Unnecessary. c. = "They hurt and (make faulty:) pervert the mouth".

On this meaning: 'to aberr, faulty' — well attested, see par. 1570 above — Chang Ping-lin says *šiang* a. is Kt for s h u (*šjo* d) 'distant (aberrant)'. He adduces Ta Tai li: Hia siao cheng, where it is said that a plant called s h u a n g (*šiang* a) means s h u (*šjo* d) in the sense of e. 'a vegetable'. — Reject; a wild speculation.

1574. s h u e i (*šiwad* a) 'to tax; to give' Kt for t' u a n (*t'wán* b) 'black dress' says Lu Tê-ming in the wake of Cheng Hüan, on Li: Tsa ki and Li: Sang ta ki phr. c., which would be the same as a dress called d. in Li: Yü tsao. — Phonetically this Kt would not be quite so poor as it would seem, since *šiwad* a. also serves for a word t' u e i (*t'wád*) 'mourning worn after the regular period is passed' (Li: T'an Kung, shang) but it is still unconvincing. Chu Tsün-sheng, therefore, says a. in c. is Kt for s u e i (*šiwad* e) 'deep; long' (in Li: Yü tsao said of long pendants from cap) so that c. would mean 'long dress'. That is already better.

There is, however, a pertinent phr. in Tso: Siang 27: f. Here Sü Miao, followed by Lu Tê-ming, takes a. not as 'after-period mourning' (as above) but as Kt for

屬_b族_c以其屬_b馳_c泰師 1564 a 率_b率_c率_c割夏邑_d循 1565 a 率_b
 術_c無罪人乎道路率_b徑 1566 a 率_b鈔 1567 a 率_b刷_c率_c宰人
 有指_b自疆土 1568 a 帥_b述_c欽有帥_d率 1569 a 衰_b差_c皆有等
 衰 1570 a 喪_b喪_c用喪_b厥師_d喪_c厥師_e殷之末喪_b師_f晉侯喪_g
 二_g喪_b德_h亡 1571 a 喪_b尚_c喪_c惟天其罰_d殛我_e喪_c惟民迪_f吉康_g
 c_g喪_b左右于乃察_g母_h敏 1572 a 喪_b罪_c喪_c邦由哲 1573 a
 喪_b割_c使口厲_d喪_c疏_e疏 1574 a 稅_b祿_c稅_c衣_d祿_c衣_e違_f

suei (*sɿwad* g) 'a loose stuff' used in a moderate mourning: "The prince mourned for him, as if wearing loose-stuff garb (i.e. with a moderate show), his whole life". This *sɿwad* g. occurs in Li: T'an Kung, hia. Phonetically, it is preferable to apply this to phr. c. as well: *sɿwad* a. Kt for *sɿwad* g.: "loose-stuff dress". It is then not identical with d.

1575. shuei (*sɿwad* a) 'to exhort' etc. Kt for suei (*dʒɿwad* b) 'grave-clothes presented as gift' says Cheng Hūan on Ode 57 phr. c., but not in that sense but meaning "She put on [ritual] clothes in the near suburbs". Yü Yüe tries to improve this dreadful speculation by saying that b. is equal to d. 'to achieve': "She finished [her dressing] in the near suburbs", which certainly is no better. — Reject. Mao Heng takes a. as Kt for a homophonous *sɿwad* 'to halt': "She halted in the near suburbs", which is plausible, see Gloss 168.

1576. shun (*dʒɿwən* a) 'to follow, to obey' Kt for shen (*dʒɿən* b) 'careful, to be careful about' say some authors on various passages; in par. 1479 it was shown how sometimes b. has (erroneously) been taken to be Kt for a.

On Ta Tai li: Ai kung wen wu yi phr. c. Wang P'ing-chen says a. Kt for b.: "What he knows he has already realized; what he says he has been careful about". This because in Lun: Hūe er we find the phr. d.: "... careful in his talk". — Unlikely. c. = "What he knows he has already realized; what he says he has already (followed:) practised". The same text, with some variations, recurs in Sün: Ai kung but there our line runs e.: "What he says he has already pronounced [earlier]", which gives the same meaning: the thoughts and the pronouncements are already familiar to him.

Again, on Yi: Kua 2 phr. f. Chu Hi says a. Kt for b. — Reject. f. = "When one treads on hoarfrost, the solid ice (will be coming:) is not far off; this expresses (a following:) a subsequence".

Again, on Yi Chou shu: Wen king phr. g. Chu Yu-tseng says a. Kt for b. — Reject. g. = "in accordance with the [proper] times".

Again, on Chuang: Jen kien shī phr. h. Yü Sing-wu says a. Kt for b.: "If you are careful about the beginning (i.e. here: before entering upon a dangerous undertaking) there will be no distress". — Reject. Kuo Siang reads a. in its normal way: "Your (following:) concessions (sc. to the bully), once started, there will be no end to it". It is true that Yü can quote, as a parallel, Tso: 25 phr. i., and that there are several cases known of variants a/b. in the text traditions (e.g. Lu Tê-ming on Yi: Kua 46, Yang Liang on Sün: K'iang kuo). But the context in Chuang phr. h. clearly confirms Kuo's interpretation.

Again, on Mo: Fei kung, hia phr. j. Yü Sing-wu says a. Kt for b.: "They always carefully pondered whether it was right". — Unnecessary. j. = "They always (suitably:) duly pondered whether it was right".

Again, on Sün: Li lun phr. k. Liang K'i-hiung says a. Kt for b.: "Unless he carefully and thoroughly cultivates to practise them" (sc. the norms). — Unnecessary. Yang Liang gives a. its ordinary reading: "Unless he docilely and thoroughly cultivates to practise them".

Again, on Li: Li yün and Tsi t'ung phr. l. Chu Tsün-sheng says a. Kt for b.:

“This is the highest degree of carefulness”. — Unnecessary. l. = “This is the highest degree of conformity” (with the norms).

1577. *shun* (*d'iwən* a) ‘to follow, to obey’ Kt for *hün* (*xiwən* b) ‘to instruct’ says Yü Yüe on various early passages (e.g. Kyü: Ch’u yü, hia phr. c. corresponding to the same chapter d. etc.). In the same way various authors have said that b. can be Kt for a., refuted in LC par. 515. In fact, the two words can, in certain cases, be synonymous: *d'iwən* a. taken as a causative: ‘to make obedient = to discipline, to instruct’; and *xiwən* b ‘to instruct’ can be taken in the passive: ‘to be instructed, to be docile, compliant’, see Glosses 1542, 1851, 1856. There is no need of any Kt here.

There is, moreover, a word *sün* (*dziwən* e.) ‘docile’ (ex. in Yi: Kua 2), etymologically id. with *sün* (*dziwən* f) ‘to follow’, another aspect of the same large word-stem as a. When Yü Yüe on Yi: Kua 2, Wen yen phr. g. says that a. is Kt for e., this is unnecessary (cf. par. 1576).

Similarly, when Ma Sü-lun on Chuang: Tao Chī phr. h. says a. is Kt for f., this is quite unnecessary.

1578. *shun* (*d'iwən* a) ‘to follow, to obey’ etc. Kt for *sün* (*dziwən* b) ‘to make an inspection tour’ says Yü Sing-wu on Ode 237 phr. c. “He made an inspection tour and then he made a proclamation”. — Refuted in Gloss 791. a. = “It was suitable, and so he made his proclamation” (sc. to settle there).

Again, on Sün: Li lun phr. d. Yü Yüe says a. is Kt for b.: “The beginning and the end (make a circle:) revert one after the other”. — Possible but unnecessary: “The beginning and the end follow each other”.

1579. *shun* (*d'iwən* a) ‘to follow, to obey’ etc. Kt for *sün* (*siwən* b) ‘lofty, great’ says Kuo Mo-jo on the Chou Kung Kuei inscr. phr. c.: “great felicity”. — Unlikely. Even if it is correct that the graph in the inscr. corresponds to a. (which Lo Chen-yü doubts), this *shun* a. often means ‘suitable, favourable’: c. = “a favourable felicity”.

1580. *shuo* (*sük* a) ‘a number of times, frequently’ Kt for *su* (*suk* b) ‘rapid, quick’ says Cheng Hüan on Li: Tseng tsī wen phr. c.: “We do not know whether it (the eclipse) will end slowly or quickly”; similarly, in Li: Yüe ki phr. d. Cheng says a. Kt for b.: “The airs of Wei are (rushing:) vehement and rapid”. — Both plausible. For another ex. of a. Kt for b. see par. 1387 above.

公喪之如稅服終身 g 總 1575a 說 b 禮 c 說于農郊 d 遂 1576 a 順
b 慎 c 知既知之言既順之 d 敏於事而慎於言 e 言既已謂之矣 f
履霜堅冰至蓋言順也 g 順時 h 順始無窮 i 慎始敬終 j 必順慮其
義 k 非順孰修為之 l 此順之至也 1577 a 順 b 訓 c 順辭 d 訓辭 e
副 f 循 g 蓋言順 h 不順於禮 1578 a 順 b 巡 c 既順乃宣 d 本末相
順 1579 a 順 b 峻 c 順福 1580 a 數 b 速 c 不知其已遲數 d 衛音趨

Again, on Li: Tsi yi phr. e. Cheng, as above, says a. Kt for b.: "His walking was hastening and rapid". Sū Miao follows this, reading a. here *suk*. Lu Tê-ming, curiously, reads a. Anc. *sdk* = Arch. *sūk* 'frequently' but none the less defines it as meaning b. Ch'en Hao, following Lu's reading, gives a. its ordinary meaning: "His walking was hastening and with (often repeated steps =) small steps". — The parallelism with phr. d. clearly decides in favour of Cheng's Kt.

Again, on Yili: Hun li phr. f. Wang Yin-chī says a. Kt for b.: "Because of the (rapidity:) haste by which I obtained this matrimonial alliance with an outside [family]". — Plausible.

Again, on Lun: Li jen phr. g. Ho Yen, followed by Lin Pao-nan, says a. Kt for b.: "In serving a prince, if one is (rapid:) brusque, it leads to disgrace" (Lu Tê-ming here repeats his reading inconsistency quoted above). Now it is a well-attested fact that the char. a. serves for two distinct words; on the one hand, for *s h u* (*şiu*, shang sheng) 'to count', *s h u* (*şiu*, k'ü sheng) 'a number, some, several'; on the other hand, for our *s h u o* (*sūk*) 'a number of times, frequently' above. Cheng Hūan (ap. Shīwen) in phr. g. reads *şiu*, shang sheng: "In serving a prince: if you enumerate [your merits]"; a comical idea (it would then be better to say, "if you enumerate [his faults]"). Wu Ti of Liang (ap. Shīwen) reads *şiu* k'ü sheng, which in its meaning comes near to that of *sūk*: "In serving a prince, if you (do it repeatedly:) make frequent [remonstrances], it leads to disgrace". Whether read *şiu*, k'ü sheng, or *sūk*, the line will come to this, and it was accepted by Chu Hi and various later scholars. — Ho Yen's idea (a. Kt for b.) is clearly preferable.

Again, on Kuan: Chung ling phr. h. Yü Yüe after Yin Chī-chang says a. Kt for b.: "The rapidity of Heaven's Way (sc. the cycle of seasons etc. in nature) [is such that] when it has culminated, it turns back, when it has become fully ample, it declines". — Unnecessary. a. in one of its ordinary readings *şiu*, k'ü sheng, means 'degree', thus here: "The degrees (steps) of Heaven's Way is that when it has culminated, it turns back" etc. Cf. Li: Wen Wang shī tsī phr. i.: "Goodness has its degrees" and *ibid.* phr. j.: "Nothing has so many degrees as goodness".

Again, Lao 5 phr. k. has been variously explained: either a. has to be read *şiu*, k'ü sheng: "With voluble speech the *şiu* (calculations:) arguments will be exhausted". Or it has to be read *sūk* as Kt for b.: "Voluble speech will quickly be exhausted" (so, for instance, Ma Sü-lun). Or it should be read *sūk* in its ordinary sense: "voluble speech will often be exhausted" — this latter would seem to be the simplest explanation.

1581. *s h u o* (*sūk* a) 'a number of times, frequently' Kt for *s o* (*şiók* b) 'to strain wine' says Tu Tsī-ch'un on Chouli: Sī tsun yi, "ancient text version", phr. c., where the orthodox text has d. — Plausible. Li: Kiao t'ê sheng has phr. e.: "In straining (the filling of the cup:) the wine for the cup they used *m a o*-grass".

1582. *s h u o* (*sūk* a) 'a number of times, frequently' Kt for *s h u* (*d'iwat* b) 'way, method, art' says Yü Sing-wu on Kuan: Kiu pien phr. c.: "There is (an art:) a trick for arriving at that". — Reject. The char. a. read *s h u* (*şiu*, k'ü sheng) 'a number' etc. has a well-attested meaning: '(a calculation:) a method, an art, a trick' d., e.g. Meng: Kao tsī, sheng phr. e.: "Chess-playing, as an art, is but a small

art". Thus a. and *d'iwat* b. can be synonymous, the meaning of c. coming to the same as that given by Yü, but a. was certainly never read *d'iwat*.

Again, on Sün: K'üan hüe phr. f. Yü Sing-wu says a. Kt for *shu* (*d'iwat* g) 'to transmit, to recount': "Therefore, by reciting and recounting (sc. texts) he makes himself familiar [with them]". — Reject. Yü Yüe says a. here is equal to h., which is quite admissible: "By reciting and [*shu*, shang sheng] (enumerating:) reading off". It might be objected that a. could equally well be read *shu*, k'ü sheng, 'art'. as above: "By the art of reciting...". But the following words are i., where *si-su* "thinking and searching" are two coordinated words, and parallelism demands that in f. *su ng-shu* should be two verbs. Thus Yü Yüe's interpretation is preferable.

1583. *ta* (*d'at* a) 'to penetrate, to reach' etc. Kt for *ta* (*t'at* b) 'slippery' says Hü Shen on Ode 91 phr. c.: "You are so elusive, so slippery". — a. is rather a short-form for a *ta* (*t'at* d) which means 'brisk, nimble, mobile': d. = (You are on the move:) you go and come... see Gloss 237. It is possible, however, that this 'mobile' is etym. the same word as b. above.

Again, Chu Tsün-sheng says that acc. to one theory, a. is Kt for b. in Ode 245 phr. e.: "The first-born was as if slippery" (came forth so easily). Tuan Yü-ts'ai, on the other hand, says *d'at* a. here is Kt for *ta* (*d'ap* f) 'to babble' continuous talk', here merely in the sense of 'iterated': "The first-born was born like an iterated", as easy as a second or third birth; a comical idea. Cheng says a. stands for *ta* (*t'at* g) 'lamb' (a Shuowen word, no text): "The first-born came like a lamb" (so easily). — Ch'en Huan says *ju* h. stands for *er* i. (common); a. has its ordinary value and the line simply means: "The first-born then came forth", see Gloss 868.

1584. *ta* (*d'at* a) 'to penetrate, to reach' etc. Kt for *ta* (*d'ad* b) 'great' says Chu Tsün-sheng on Li: Yüe ki phr. c.: (The sacrifices with cooked meat) "were not the greatest rites". — Unnecessary. a. by extension has come to mean 'everywhere-reaching, universal': (The sacrifices with cooked meat) "were not the most comprehensive rites".

Again, on Li: Li k'i phr. d. Chu Tsün-sheng says a. Kt for b. because Cheng Hüan defines a. by e. But Cheng's idea was this: "When Heaven seasonably gives rain and benefits, the sages (universally:) all stimulated" (sc. to joy and music). This, however, has been refuted by Ho Yi-hang and Chu Hi-tan who interpret:

數e 其行趨趨以數f 某以得為外婚姻之數g 事君數斯辱h 天道之數至則反盛則衰i 仁有數j 取數多者仁也k 多言數窮 1581 a 數b 縮c 數酌d 縮酌e 縮酌用茅 1582 a 數b 術c 有數以至焉d 計數e 夫亦之為數小數也f 故誦數以貫之g 述h 說i 思索以通之 1583 a 達b 汰汰泰c 挑分達兮d 捷e 先生如達f 省g 率h 如i 而 1584 a 達b 大c 非達禮也d 天時雨澤君子達暨暨焉e 皆f

a. = f. "... the sages (penetrated:) fully understood its (stimulation:) encouragement".

Again, on Chouli: Tien t'ung phr. g. Chu Tsün-sheng says a. Kt for b.: "The great sound is excessive". — Unnecessary. g. = "The far-reaching sound is excessive". For a discussion of the whole paragraph — very obscure — see par. 1189 above. 1585. t a (*d'ád* a) 'great' Kt for t a (*d'át* b) 'to penetrate, to reach' says Kuo Mo-jo on oracle bone inscr. such as c.: "Reaching to the second month — will it not rain?" Yang Shu-ta, on the other hand, says a. is Kt for t a i (*d'əd* d) 'to reach'. — Kuo seems preferable.

1586. t a (*d'əp* a) 'to babble, continuous talk' Kt for s h ê (*šjap* b) 'archer's thimble' says Ma Sü-lun on Chuang: T'ien Tsī Fang phr. c.: "Then a [new] arrow was again on the thimble". — Reject. That a. here means 'thimble' was already proposed by Süan Ying, but this was because Shuowen has a word t a (*d'əp* d) defined as 'thimble', and Cheng Hüan in comm. on Ode 60 says a. (here then short-form for d) means 'thimble', synonymous with the b. occurring in the Ode. But no pre-Han texts have a. or d. in this sense of 'thimble' and the Eastern Han sources are too late to be conclusive.

On the analogy of the following line (e): "Then a [new] arrow was again y ü placed" (f u read in k'ü sheng, as an adverb: 'again' says Lu Tê-ming) our a. in c. should be a verb. Kuo Siang took it to be Kt for c h' a (*ts'əp* f): "Then a [new] arrow was again inserted", but that is phonetically weak. Ch'eng Hüan-ying defines a. as = g., i.e. as an extension of the fundamental meaning of a. 'continuous'. c. = then a [new] arrow was again *d'əp* (iterated:) repeated". This is very far-fetched and Wen Yi-to instead proposes that a. in this sense of 'repeated' is Kt for s i (*dziəp* h), which again is phonetically bad.

The *d'əp* a. is Kt for a homophonous t a (*d'əp*) = i. 'to join' in Ch'u: T'ien wen phr. j.: "Where does Heaven join [the Earth]?" The meaning is the same in c.: "Then a [new] arrow was again joined [to the string]". This *d'əp* is closely cognate to t a (*təp* k) 'to rejoin, to respond'.

1587. t a i (*d'ád* a) 'wave' and t' a i (*t'ád* a) 'excessive' etc. Kt for t' i (*t'iad* b) 'to discard' says Ma Sü-lun on Chuang: T'ien hia phr. c., where he also guesses that ling (*lieng* d) 'pure, clean' stands for l u n g (*gliông* e) 'high, ample': "Grandly discarding [in his attitude] towards the external things". — Reject. The general idea of ling t a i or ling t' a i is 'indifferent to, rejecting' (Kuo Siang) but this has been explained in various ways. Lu Tê-ming himself reads a. Anc. *t'ái* = Arch. *t'ád* (= f.): "pure and (great:) proud" but Sü Miao reads Anc. *d'ái* = Arch. *d'ád*, and Lu mentions as "one explanation" that it means 'to wash': "pure-washed [in his attitude to] the external things". We find a. meaning 'to wash' in Huainan: Yao lüe, and meaning 'a wave' in Ch'u: Chê Kiang. The latter interpretation thus seems preferable.

1588. t a i (*d'əg* a) 'danger, risk; possibly' etc. Kt for s i (*dziəg* b) 'to resemble' says Chu Tsün-sheng on Meng: Li Lou, hia phr. c.: "It looks as if it were improper". — Reject. c. = "There is risk that it is [considered] improper". An extension:

d'æg 'there is risk that — it is possible that — possibly, perhaps' is very common, even in the modern language.

1589. *t' a i* (*d'æg a*) 'idle, negligent' Kt for *y i*, *t u* (*d'äk*, *d'äg b*) 'fed up with, tired of' says Yü Sing-wu on Shu: Kün Shī phr. c.: "Let us together achieve Wen Wang's work, without getting weary". — Reject. c. = "... without laziness".

1590. *t' a i* (*d'æg a*) 'tower, terrace' etc. Kt for *s h i* (*d'æg b*) 'to wait upon' when this char. serves in the sense of a low 'servant' says Chu Tsün-sheng on Tso: Chao 7 phr. c.: "The servant has his waiter". — Reject. From the context it clearly follows that *a*. here means an assistant, a helper to the lowest class of servant: the prince has as his assistant the dignitary, the dignitary has the nobleman, the nobleman the lictor, the lictor the underling, the underling the menial, the menial the labourer, the labourer the servant, the servant the assistant. It is then evident that *a*. here: *d'æg*, *p'ing sheng*, is merely a stem variation of *t a i* (*d'æg*, *k'ü sheng d*) 'to take the place of', hence, 'the replacer, the vice, the assistant'. Fangyen writes the word *e*. and Shuowen has a word *f*. defined as 'slow and dull', thus a pejorative for 'servant'. Both *e*. and *f*. are Han-time enlargements of *a*. in the sense of the lowest class of servant: "the assistant servant".

Again, on Meng: Wan Chang, *hia* phr. *g*. Yang Shu-ta (Siao hüe kin shī lun ts'ung) says *a*. Kt for *s h i* (*d'æg h*) 'to begin, then first': "From this time now there were no presents of food". — Reject. *g*. = "From this time the servants did not bring any presents of food".

1591. *t' a i* (*d'æg a*) 'tower, terrace' etc. Kt for *t e n g* (*tæg b*) 'umbrella' says Yü Yüe on Ode 225 phr. c. (basing himself on a gloss by Mao Heng:) "Umbrellas and rain-hats and black caps". This because in Kyü: Wu yü we find the phr. *d*. "umbrellas and rain-hats". — Refuted in Gloss 728. c. = (They have) *t' a i*-plant rain-hats or black caps."

1592. *t' a i* (*t'næg a*) 'apparition, attitude, bearing, manner' Kt for *t' ê* (*t'næk b*) 'fault, wickedness' says Wang Nien-sun on Sün: Ch'eng siang phr. c.: "They (produce:) develop falsehoods and faults". This because Tso: Siang 4 has a phr. *d*.: "He set on foot against him deceit and wickedness". Similarly, in Ts'ê: Ts'in ts'ê phr. *e*. is Kt for *f*. — Plausible.

Again, on Sün: Ch'en tao phr. *g*. Liang K'i-hiung says *a*. Kt for *b*. (referring to the case above): "wicked ministers". — Improbable; the context indicates the

通_g達聲羸 1585 a 大_b達_c 大今二月不其雨_d達 1586 a 省_b隸_c適矢復省_d措_e才矢復寓_f插_g重省_h襲_i合_j天何所省_k答 1587 a 汰汰_b替_c泠汰於物_d泠_e隆_f泰 1588 a 殆_b似_c殆於不可 1589 a 怠_b戮_c我威成文王功于不怠 1590 a 臺_b侍_c僕臣臺_d代_e僮_f嬖_g自是臺無餽焉 1591 a 臺_b簪_c臺筓繼振_d簪筓 1592 a 態_b慝_c生詐態_d樹之詐慝_e偽態_f偽慝_g善取

ordinary a.: “Those who are skilled in currying favour with their rulers, those are the (posing, dissembling:) hypocritical ministers”.

Again, on Sün: Kün tao phr. h. Yü Sing-wu says a. Kt for t' ê (*t'æk i*) in the sense of ‘to change’ (attested for instance in Shu: Hung fan, Gloss 1552): “When they everywhere meet with changes”, thus obtaining a synonym binome *pien-t' ê*. — Phonetically not very convincing. a. ‘apparition’ by extension can mean ‘the apparition of things’ = ‘the state of things, conditions’: g. = “When they everywhere meet with changing conditions”.

1593. *t a n* (*tân a*) ‘vermilion, red’ Kt for t' a n g (*d'âng b*) says Sun Yi-jiang on Ta Tai li: Hia siao cheng phr. c.: “The *t a n* bird, that means the *t a n-l i a n g*”. This *t a n-l i a n g* would be equal to t' a n g-l a n g d. ‘mantis’ (this word occurring in Chuang: Jen kien shī). — Reject. The preceding (principal) line runs thus: “The red bird offers up the white bird” and our lines follows here: “the red bird, that means the *t a n-l i a n g*, the white bird, that means the mosquito”. Sun bases himself on the fortuitous similarity between *liang* and *lang*, but evidently “red bird” and “white bird” are fancy names. What the *t a n-l i a n g* of the Li text was is uncertain (Huang K'an identifies it with the glow-worm, which makes no sense in the context).

1594. *t a n* (*tân a*) ‘sincere, truly’ Kt for t a n (*d'ân b*) ‘to bare’ (the body, esp. arms and breast) says Yang Liang on Sün: Yi ping phr. c.: “Such who (bare:) expose themselves”, taking d. as short for e. — Ho Yi-hang points out that in Sin sū: Tsa shī the corresponding passage has f. and he believes that l u (*glâg d.*) is Kt for l o (*glâk g*) in the sense of h. ‘scattered’ and t a n a. for t a n i. ‘single’, i.e. ‘thin, poor’: “Such who are scattered and poor”. Wang Nien-sun, on the other hand, says d. is a short-form for e. but in the sense of ‘lean, emaciated’ (common) (Sin sū's *glâk g*. then being Kt for this *glâg e.*) and t a n a. and t a n i. both stand for t a n (*tân j*) ‘suffering, distress’. In fact, Ode 254 phr. k. is quoted l. in Li: Tsī yi. Thus c.: “Those who are emaciated and suffering”. Wang seems most plausible.

1595. *t a n* (*tân a*) ‘sincere; truly’ Kt for t a n (*d'ân b*) ‘but, only’ say the editors of the K'ang-hi dictionary on Ode 193 phr. c. (where h o u is a particle = d.): “But they are avaricious”. — Unnecessary. c., with Mao Heng (followed by Lu Tê-ming and Chu Hi) means: “They are truly avaricious”.

1596. *t a n* (*tân a*) ‘dawn, morning’ Kt for c h' u a n (*d'ïwan b*) ‘to transmit, to transfer, to hand over’ says Ma Sū-lun on Chuang: Ta tsung shī phr. c., after Chang Ping-lin who, however, says a. is Kt for s h a n (*d'ïan d*) equal to s h a n (*d'ïan e*) ‘to hand over, to cede’. c. = (That man had a disturbed (changeable) body but no damaged mind), “he had a dwelling of transfer (i.e. body) but no mental death”. — The line c. is highly obscure since there are many variants and many attempts at interpretation. Kuo Siang takes the line as it stands: (The changeable body:) “he has it as the dwelling of a morning but he has no feelings of death”. Ch'eng Hüan-ying and Lu Tê-ming accept this, but Lu mentions that the Li text version had f. and the Ts'uei text version g. (this a variant for f.): “He had fear but not . . .”. Hu Yüan-juei proposes that t a n a. is Kt for t a n (*d'ân h*) ‘to

cheat': "He has a treacherous dwelling" (the body). A still more drastic divergence we find in Huai: Tsing shen where the passage is rendered i.: "He has a (fettering:) hampering dwelling (body) but no detriment to the (essence:) spirit". This *ch o*, *ch u e i* (*t'iwat*, *t'iwad j*) Ma Sü-lun again says is Kt for *d'ïwan b.*, which is very unlikely. It seems clear that the *ts'ing k.* of the orthodox text is a corruption of *tsing l.* in the Huai version. But for the rest, the original form of the line and hence its meaning remain obscure.

1597. *t a n* (*d'ân a*) 'to fear, to dislike' Kt for *t a n* (*tân b*) 'sincere; truly' says Wang Yin-chī on Ta Tai li: Wen Wang kuan jen phr. c.: (When he is in the village), "examine his sincerity". The ancient interpretation was: "examine his sincerity and (fear:) respectfulness". — Wang obtains a synonymous binome, and the corresponding line in Yi Chou shu runs, d., which confirms his Kt.

1598. *t a n* (*d'ân a*) 'to fear; to dislike' Kt for *c h a n* (*ïan b*) says Yü Yüe on Chouli: Shī jen phr. c. Cheng Chung takes a. in the causative: "Even if there is a violent wind, it cannot make it (sc. the flying arrow) scared". Yü's b. is well attested as a variant of *c h a n* (*ïan d*) in the sense of 'to tremble with fear' (par. 1453 above), and since a. and d. belong to the same Hs series, it is natural (with Yü Yüe) to take a. as a variant for d.: "Even if there is a violent wind, it cannot make it (the arrow) tremble".

It should be observed here that whereas Li Kuei (ap. Lu Tê-ming) reads a. in its ordinary way: *d' a n*, *k'ü sheng* (following Cheng Chung), Lu himself reads it *tât*, which shows that he took it as Kt for *t a* (*tât e*). This ordinarily means 'to suffer, grieved' but Lu believes that it also can mean 'to fear'; this because in Chuang: Ta Tsung shī phr. f. Kuo Siang defines e. by g., which could mean either: "Do not scare (disturb) him in his transformation (death)"; or: "Do not be scared by his transformation". But this is unnecessary and arbitrary; e. has its ordinary meaning: "Do not be grieved by his transformation". Thus there is no foundation for Lu's reading a. as *tât* in phr. c. Nor is it plausible in Chuang: Wai wu phr. h.: "It (scared:) spread terror for a thousand li", where Lu again reads a. *tât*. It has its ordinary reading *d'ân* and meaning (Ma Sü-lun proposes that it should here be Kt for *tao/d'og i.*; reject).

Again, on Kyü: Tsin yü phr. j., where Wei Chao paraphrases: "How can he fear to kill the prince?", Yü Yüe says *d'ân a.* is Kt for *ta* (*tât e*) 'to suffer, grieved',

寵乎上是態臣者 *h* 並遇變態 *i. 忒* 1593 a 丹 *b* 螳 *c* 丹鳥者謂丹良
d 螳螂 1594 a 宣 *b* 袒 *c* 路宣者 *d* 路 *e* 露 *f* 落單者 *g* 落 *h* 離落 *i*
 單 *j* 瘡 *k* 下民卒瘡 *l* 卒瘡 1595 a 宣 *b* 但 *c* 宣侯多藏 *d* 維 1596 a
 旦 *b* 傳 *c* 有旦宅而無情死 *d* 螳 *e* 禪 *f* 怛怛 *g* 軋 *h* 誕 *i* 有綴宅而
 無耗(耗)精 *j* 綴 *k* 情 *l* 精 1597 a 憚 *b* 宣 *c* 觀其信憚 *d* 觀其信誠
 1598 a 憚 *b* 顛 *c* 雖有疾風亦弗之能憚矣 *d* 戰 *e* 怛 *f* 無怛化 *g* 驚 *h*

quoting Ode 149 phr. k.: "In the core of my heart I am grieved", but taking it as a transitive: "How can he be (pained:) soft-hearted about the prince?" (he will not hesitate to kill him). — Unnecessary. j. = "How can he fear the prince?" (He can go ahead kill him).

1599. t a n (*təm* a) 'steeped [in pleasure], to rejoice' (common) Kt for t s i e n (*tsiam* b) 'to moisten, to wet' (ex. of this in Shī) says Cheng Hūan on Chouli: Chung shī phr. c.: "With (cinnabar:) red colour-stuff they soak [kernels of] red millet". Lu Tê-ming follows Cheng but mentions that other scholars took a. as Kt for t s i n (*tsiam* d) 'to soak' (ex. of this in Shī) or as Kt for c h e n (*d'iem* e) 'to soak in poison; to poison' (ex. of this in Kyü etc.). — All unnecessary. a. has its fundamental meaning of 'steeped in', still read *təm*. We have here four aspects of one large word-stem.

1600. t' a n (*d'an* a) 'altar' Kt for s h a n (*d'ian* b) 'levelled area' says Cheng Hūan on Li: K'ü li phr. c.: (When a dignitary or officer leaves his state) "he makes a levelled area and a [ceremonial] place" (and performs lamentations). — Possible, though not necessary. c. could mean: "he makes a (position:) place for an altar".

Again, in Ode 89 for the phr. d.: "At the levelled area at the East gate" Lu Tê-ming's text version had e. Here a. is unquestionably Kt for b. Another good ex. of this Kt is Tso: Sūan 18 phr. f.: "He cleared a space and made a tent".

1601. t' a n (*d'an* a) 'altar' Kt for c h' a n (*d'ian* b) says Cheng Chung on Chouli. Tsai shī, an old text version, phr. c., where the orthodox text has d. He defines this expression c h' a n e. as open spaces where there are not yet any s i f. booths, shop huts (from the variant a. he has borrowed the idea of 'vacant'). c.: "Into c h' a n booth-plots and l i dwelling-house districts he disposes the ground within the capital city". The meaning 'shop' of b. is well attested (Meng, Li).

On the other hand, since c h' a n e. outside the city means 'the soil of one family, a farmer's lot', Cheng Hūan takes c h' a n-l i d. as a binome: "In dwelling-plots and districts he disposes . . .". — Since the market and the plots for merchant's booths formed an important part of a city, Cheng Chung's idea gives a better and fuller account of the disposal of the ground in the city than Cheng Hūan's. In any case the Kt. a for b. above is undeniable.

Again, on Kuan: Wu fu phr. g. which Yin Chī-chang took to mean: "To promote [the building of] raised hall-foundations and dwelling-houses". Wang Nien-sun, correcting l i h. into c h i i. says a. Kt for b.: "to arrange c h' a n-t s ê"; he adduces Sün: Wang chī phr. j. This is evidently right. There remains the same problem as above: whether c h' a n-t s ê means 'shops and dwelling-houses' or simply, as a binome, 'dwelling-houses'.

1602. t' a n (*d'an* a) 'a kind of tree' Kt for c h a n (*dz'an* b) 'carriage box of bamboo and wooden laths' says Mao Heng on Ode 169 phr. c. — Unnecessary, see Gloss 439. c. = "The t' a n-wood carriages".

1603. t' a n (*t'am* a) 'to covet' Kt for k' i n (*k'iem* b) 'intense; respectful' say Ch'en Huan on Kuan: Ta K'uang phr. c.: "Your servant respectfully receive your charge". Yü Sing-wu instead says a. Kt for k' a n (*k'am* d) 'to sustain, able to bear, capable of': "Your servant is capable of receiving your charge". — Both

arbitrary and unnecessary. c. = “Your servant (avidly:) eagerly receives your charge”.

1604. t' a n (*d'am* a) ‘to extend, to spread’ Kt for y e n (*diam* b, shang sheng) ‘sharp’ says Lu Tê-ming on Ode 212 phr. c.: “With our sharp plough-shares”. This because Mao Heng (after Erya: Shī ku) defines a. here as = d. and because Kuo P'o in comm. on Erya quotes the Ode line with b. instead of a. It is generally stated that this was the Lu text version, but that is not sure; Kuo may have put in a gloss word b. for a. in his quotation. y e n (*diam*, shang sheng) ‘sharp’ occurs in Yili: P'ing li and Kuo may already have had the same Kt idea as Lu. — The Kt has been accepted by Tuan Yü-ts'ai and most later scholars. It should be pointed out, however, that Sū Miao reads b. *diam*, p'ing sheng, not shang sheng, and there may have existed a *djem*, p'ing sheng, ‘sharp’ for which a. is Kt in phr. c. 1605. t' a n (*d'am* a) ‘to extend, to spread’ Kt for y e n (*dian* b) ‘to extend, to spread’ says Chu Tsün-sheng on Ode 2 phr. c.: “How the k o-creeper spreads”; this because Mao Heng (after Erya) defines a. by b. — Reject. The two words are merely synonymous.

Again, on Ode 245 phr. d. Chu Tsün-sheng says *d'am* a. is Kt for t' a n, t a n (*d'am* e) ‘tranquil’ (Shuowen: e. = f., ex. in Sün): “He became (tranquil:) comfortable, he became great”. This because Cheng Hūan has the enigmatic gloss on a.: g. “now he could sit up”. — A wild speculation. The line refers to Hou Tsi's wailing: “t' a n it carried far, h ü it was (great:) strong”.

1606. t' a n (*d'am* a) ‘deep, abyss’ Kt for c h' e n (*d'jem* b) ‘to sink, deep’ or for s h e n (*sjem* c) ‘deep’ says Chu Tsün-sheng on Kuan: Ch'i mi phr. d.: “That deep roots should not be cut”; this because Yin Chī-chang says a. = c. — It is more correct to say that *d'am*: *d'jem*: *sjem*, all = ‘deep’, are three aspects of one word-stem.

1607. t a n g (*tang* a) ‘party; category; straightforward [words]’ Kt for c h' a n g (*i'iang* a) ‘beautiful, fine’ says Tuan Yü-ts'ai on Shu: Kao Yao mo phr. c., one early text version, where the orthodox text has d. — Refuted in Gloss 1300. a. means ‘straightforward [words]’ as proved by a good parallel in Sün: Fei siang, see in detail that Gloss. c. = “Yü did reverence to the straightforward words”. t a n g is not Kt for *i'iang* nor *vice versa*. There were two divergent text traditions, both current in Han time.

憚耕千里 i 憚 j 豈能憚君 k 中心恒兮 1599a 湛 b 漸 c 以朱湛丹
秋 d 浸 e 鴆 1600a 壇 b 埤 c 為壇位 d 東門之埤 e 東門之壇 f 壇
惟 1601a 壇 b 廔 c 以壇里仕國中之地 d 以廔里 e 廔 f 肆 g 利壇
宅 h 利 i 制 j 定廔宅 1602a 檀 b 棧 c 檀車 1603a 貪 b 欽 c 臣
貪承命 d 堪戮 1604a 覃 b 剡 c 以我覃耜 d 利 1605a 覃 b 延 c 萬
之覃兮 d 實覃實訏 e 俟 f 安 g 始能坐 1606a 潭 b 沈 c 深 d 潭根
之母戊 1607a 黨謙 b 昌 c 禹拜黨(黨)言 d 禹拜昌言 1608a 儻 b

1608. t' a n g (t'ang a) 'careless; accidental' etc. Kt for c h' a n g (t'iang b) 'disappointed' says Ma Sü-lun on Chuang: T'ien ti phr. c.: "Disappointed, like walking but losing his way". Ma has followed up a paraphrase by Ch'eng Hüan-ying, who uses the binome c h' a o c h' a n g d. 'grieved, discounted' (ex. of this binome earliest in Ch'u: Kiu pien [Han, Tung-fang Shuo]), since the line before c. runs e.; indeed, the Tsī-lin defines a. by b.

Lu Tê-ming, however, reads a. t'ang, shang sheng, in its ordinary way, and when it occurs earlier in this Chuang chapter in the phr. g.: (If the whole world blames him) "he (drops:) disregards what they are saying and t' a n g-j a n (careless:) unconcerned does not (receive:) heed it", the same Ch'eng defines a. as = h. (Lu still reading it t'ang, shang sheng). This could be applied to phr. c. as well: (Careless, unmindful:) "Distracted, like walking but losing his way".

Again, on Chuang: T'ien Tsī Fang phr. i. Ma Sü-lun says a. Kt for b. Here again we should apply the fundamental meaning of a. as above: "The prince Wen was distracted (perplexed)"; Sī-ma Piao: a. = j.

1609. t' a n g (t'ang a) 'careless; accidental' etc. Kt for h u a n g (xiwang b) 'disappointed, confused' says Ma Sü-lun on Chuang: Shan mu phr. c. Wang Nien-sun would emendate the last two words into d., the first of them in Shuowen defined as = e. 'foolish'; but this binome is earliest known from Sī-ma Siang-ju (as a *hapax legomenon*). — Reject. c. = (Simple was I in my ignorance)" t' a n g-h u acting at random was I in my (laziness:) reluctance and hesitation".

1610. t' a n g (t'ang a) 'hot liquid' etc. Kt for t a n g (d'ang b) 'to exceed' says Chu Tsün-sheng on Chuang: T'ien ti phr. c. (s h u o = 'quick' see par. 1580 above): "As quickly as swelling over". Ma Sü-lun takes a. as Kt for t a n g (d'ang d., shang sheng) 'to overflow', a Shuowen word unknown from texts; this latter, however, is probably but a variant of t a n g (d'ang e., shang sheng) 'immense', used about overflowing waters in Shu: Yao tien phr. f. — Lu Tê-ming records the variants g. for h. and e. for a. (the latter ap. Sī-ma Piao). Li Yi takes c. as it stands: (The water will come) "quickly as y i bubbling up t' a n g cooking water". But with Sī-ma's reading, where the Shu parallel is certainly pertinent, we get: (The water will come) "quickly as overflowing", y i-t a n g being then a natural binome. Since it is here a question of raising water from a well by aid of a shadoof, the latter alternative is preferable.

It should be remembered that a. also serves as Kt for a word s h a n g (shang) 'water being ample, voluminous' in Ode 58 phr. i. (likewise in Ode 208) and in Shu: Yao tien phr. j., see Gloss 655. This shang is then but another aspect of the same word-stem as d'ang e.

1611. t' a n g (d'ang a) 'hall' Kt for c h' e n g (d'ang b) 'gate-post' says Cheng Hüan on Ode 88 phr. c. — Refuted in Gloss 232. c. = "He waits for me in the hall".

1612. t' a n g (d'ang a) 'great; to exaggregate' Kt for c h' a n g (d'iang b) 'arena' says Wang Nien-sun on Lü: Tsun shī phr. c.: "To work in the arena-garden", cf. Ode 154 phr. d.: "In the 9th month we pound flat the arean-garden" (garden space in summer used for vegetables, in autumn for threshing). The c h' a n g p u also occurs on Chouli: Ch'ang jen. — Plausible.

1613. t'ang (*d'áng* a) 'great, to exaggerate' Kt for t'ing (*d'íeng* b) 'court' (of palace) but not in that sense but meaning 'path in the temple' says Chu Tsün-sheng on Ode 142 phr. c.: "On the temple path there are tiles". Chu has got his idea from Yi Chou shu: Tso Lo kie phr. d. on which K'ung Ch'ao says d. = e. 'a path in the middle of the courtyard'. But d'ang Kt for *d'íeng* will not do and the ancient tradition was that a. was Kt for a homophonous *d'áng* (this since Lu Tê-ming in Ode 142 gives no sound gloss for a.).

Again, on Kuan: Ti yün phr. f.: "The yellow and empty (sterile) soil is of no use" Chu Tsün-sheng says a. Kt for k'ang (*k'áng* g) 'empty'. — Reject. Here again a. is Kt for a homophonous *d'áng* 'empty'.

Again, on Chuang: T'ien Tsí Fang phr. h. Chu says a. Kt for g., interpreting: "That is to search for a horse in an empty market-booth". Here, however, Kuo Siang and Li Kuei take *d'áng* a. as meaning i. 'to halt': "That is to search for a horse in a market-booth for pausing" (staying a while and then forwarded elsewhere). Probably, as in the first case above (*d'áng* a. proposed as Kt for *d'íeng* b), they thought that here in h. the *d'áng* a. was Kt for *d'íeng* i. The whole passage, however, is uncertain, since Sî-ma Piao's text version had *kuang* sî j. instead of t'ang sî. — Probably this *kuang* was a short-form for k'uang k. 'empty, vacant', giving the same meaning as *d'áng* a. 'empty', and this confirms Chu's interpretation: "empty market-booth", though not his Kt.

1614. t'ang (*d'áng* a) 'great, to exaggerate' Kt for shang (*d'íang* b) 'curtain' says Wen Yi-to on Ode 24 phr. c. and likewise ch'ang (*d'íang*) in Ode 164 phr. d. He proposes that both *d'áng* - *d'íed* e. and *d'íang* - *d'íed* f. are Kt for the shang-wei (*d'íang*-*d'íwər* g) 'curtain' (on a carriage) occurring in Li: Tsa ki; moreover identical with the wei-shang '(carriage) curtain' in Ode 58 and the words wei ch'ang (*d'íwər* *d'íang*) in Ode 167 phr. i. The c., d. and i. would all refer to flowers attached to the curtains of a carriage. — An eccentric idea. It is quite possible that the ch'ang (*d'íang*) in d. and i. are Kt for the t'ang (*d'áng*) in c. or *vice versa*. But *d'íed* for *d'íwər* is quite unconvincing. c., d. and i.: "The flowers of the t'ang- (ch'ang-) ti tree". The wei (*d'íwər*) in i. is merely the common copula.

1615. tao (*tog* a) 'knife' Kt for tiao (Anc. *tieu* = Arch. *tiōg* b) 'boat [of the

悵c 儻手若行而失其道也d 悵悵e 悵乎若嬰兒之失其母f 悵儻g 失其所謂儻然不受h 無心之貌i 文侯儻然j 失志貌 1609 a 儻b 悵c 悵乎其無誠儻乎其急疑 d 悵悵e 悵 160 a 湯b 宕c 數如決湯d 漾e 蕩f 蕩蕩懷山 g 佚溢h 決i 洪水湯湯j 湯湯洪水 1611 a 堂b 棖c 俟我乎堂兮 1612 a 唐b 場c 治唐圃d 九月築場圃 1613 a 唐b 廷c 中唐有虜d 隈唐e 中唐道f 黃唐無宜g 濂h 是求西於唐肆i 亭停j 廣肆k 曠 1614 a 唐b 裳c 唐棣之

type used] in Wu' (so Pei ts'ang as quoted in Ch'u hüe ki; Kuangya: b. = 'boat') says Tuan Yü-ts'ai on Ode 61 phr. c.: "It does not (hold:) have room for a boat". This because Lu Tê-ming (and after him K'ung Ying-ta) says that "Shuowen read d.". And yet Lu reads this b. as Anc. *tâu* = Arch. *tog* (= a.), whereas T'angyün has the reading Anc. *tieu* as above. — Reject. The word b. is known from no other text, and Lu was probably mistaken about his "Shuowen". Chu Tsün-sheng therefore proposes that in c. the a. is simply a corruption of the char. e., due to graphic similarity, which is highly arbitrary. Moreover, both b. and e. belong to the -ôg class, whereas a. belongs to the -og class and the rime in the Ode is *ch a o* (*tïog* f) of the -og class. Probably 'knife' was a designation for a small and narrow boat, a canoe: c. = "It does not have room for a ("knife":) canoe".

1616. *t a o* (*tôg* a) 'to read blessings over victims' Kt for a word *ch u* b., read Arch. *tïu* like c. and meaning 'great, large' says Cheng Hün on Chouli. Tien chu phr. d. "Large victim animals and large horses". — Reject. Tu Tsi-ch'un correctly says that a. is a variant of e. 'to pray': d. = "He reads prayers over the victim animals and the horses". a. and e. were both Arch. *tôg*, shang sheng, and a. occurs as text variant for e. in Ode 180, see Gloss 473. The char. b. is entirely unknown in early texts. (Yü Yüe suggests that Cheng may have had in mind *ch' u*/*tïu* f. 'fine', which is very doubtful).

In Mo: Ming Kuei there is a phr. g. 'invoker', a *hapax legomenon* which Pi Yüan says is a variant of *ch u* (*tïôk* h) 'to pray' and which Sun Yi-jiang says is a variant of *t a o* (*tôg* a) — both excluded. It is rather cognate to (an aspect of the same word-stem as) *ts u* (*tïjo* i) 'to imprecate'.

1617. *t a o* (*tôg* a) 'to beat, to pound' Kt for *ch o u* (*d'ïôg*, *tïôg* b) 'sick in the bowels; heart-sick' says Chu Tsün-sheng on Ode 197 phr. c., where the Han version had b. instead of a. — Plausible; but there seems to have been three aspects: *tôg:tïôg:d'ïôg* of this word-stem, the first homophonous with a., see Gloss 593.

1618. *t a o* (*d'ôg* a) 'path, road, way' should, acc. to Yü Yüe. be the word for which *sh o u* (*šïôg* b) 'to keep, to guard' serves as Kt in Chuang: Keng Sang Ch'u phr. c.: "Who is the one who knows that existence and non-existence, death and life are one (path:) principle". Yü refers to the Kt theory b. for a. refuted in par. 1540 above. — Reject. c. = "Who is the one knows that existence and non-existence, death and life are [to be] kept together as one (a unity)".

1619. *t a o* (*d'ôg* a) 'path, road, way' Kt for *t i e n* (*d'ïəm* b) 'bamboo mat' says Yü Yüe on Chouli: Sī wu phr. c.: (At a sacrifice the chief of the sorcerers furnishes) "... the (mat cloth:) mats made of cloth". — A wild speculation. There has been many theories about the *t a o p u*. Cheng Hün identifies it with the *k u n g p u* d. which the invoker kept in his hand when entering for a funeral service, acc. to Yili: Ki si li. c. would then mean "the normal cloth" (as prescribed by the rules).

1620. *t a o* (*d'ôg* a) 'to show the way, to guide, to lead' Kt for *t' a o* (*t'ôg* b) 'to make a punishing expedition' says Kuo Mo-jo on the Shī Yung-fu inscr. phr. c.: "Shī Yung-fu ... on a punishing expedition arrived at X". — Unnecessary. c. = "Shī Yung-fu ... taking the lead (in an expedition) arrived at X".

1621. t a o (*d'óg* a) 'to tread, to trample' Kt for t a o (*d'og* b) 'sad, sorry' says Cheng Hsüan on Ode 224 phr. c.: "Oh Shang-ti, it is very sad". Mao Heng had defined a. here as = d., a very ambiguous gloss, and Cheng takes it to mean 'moved, agitated' = 'sorry'. Ch'en Huan similarly takes a. as Kt for c h' o u (*i'íóg, d'íóg* e) 'agitated, anxious', as in Ode 208 phr. f. (see Gloss 657). And Chu Tsün-sheng, again following Cheng's general idea, says a. in phr. c. is Kt for s a o, t s' a o (*sóg, ts'óg* g) 'anxious'. — Refuted in Gloss 288. The a. through extension means 'to move, mobile, shifting'. c. = "Shang-ti is very shifting (changeable)".

The Han version instead of c. has the line h. and this t' a o (*d'óg* i) 'kiln, pottery' etc., here in h. defined as = j. 'changeable' is Kt for the a. above.

The Mao version line f. in Ode 208 is again given as k. in the Han version, where *d'óg* i. is Kt for *d'íóg* e., see Gloss 657; cf. also LC par. 173.

1622. t' a o (*t'óg* a) 'pleased' etc. Kt for y ü (*díu* b) 'to pass over' says Yü Sing-wu on Ode 114 phr. c.: "The days and months are passing away". — Reject. a. is Kt for a homophonous t' a o (*t'óg*, Lu Tê-ming) = 'to pass' d. (Mao Heng), and this Kt occurs again in Ode 156 phr. e.; see in detail Gloss 288.

The Han version instead of c. has the line f., where *d'óg* g. 'pottery' is Kt for the *t'óg* 'to pass' just mentioned.

Again, on Yen-tsí: Wen, hia 17 phr. g. Yü Sing-wu says *t'óg* a. is Kt for y ü (*díu* h) 'pleasant, to enjoy': "By music (or: by pleasures) he turns into pleasures the sorrows". — Reject. The whole story recurs in Tso: Chao 3, and there Tu Yü defines a. as = i. 'to conceal': "By music (or: by pleasures) he conceals the sorrows", which, as pointed out by K'ung Ying-ta, means that he took a. as Kt for the homophonous t' a o (*t'óg* j) 'to wrap, to cover' (within the same Hs series).

K'ung, on the other hand, quotes Liu Hsüan as holding that *t'óg* a. here has the meaning 'reckless' as it has, for instance, in Ode 255 phr. k.: "a reckless disposition"; thus g. = "By music (or: by pleasures) he (treats recklessly:) neglects the sorrows". Sun Sing-yen would preserve the primary meaning of the char. *t'óg* a. 'pleased': "By music (or: by pleasures) he makes pleasant [even] the sorrows". — The choice seems to be between the interpretations of Liu and Sun, since they demand no Kt. Sun's is perhaps preferable.

華 d 常棣之華 e 唐棣 f 常棣 g 裳帷 h 帷裳 i 維常之華 1615 a 刀
 𦵏 c 曾不容刀 d 容𦵏 e 舟 f 朝 1616 a 𦵏 b 侏 c 誅 d 𦵏 𦵏 𦵏
 e 禱 f 姝 g 𦵏 子 h 祝 i 詛 1617 a 禱 b 𦵏 c 𦵏 𦵏 如 禱 1618 a 道 b
 守 c 孰知有無死生之守者 1619 a 道 b 𦵏 c 道 𦵏 d 功 𦵏 1620 a 𦵏
 b 討 c 導 至于 𦵏 1621 a 臨 b 悼 c 上帝甚臨 d 𦵏 e 𦵏 f 憂心且𦵏 g
 𦵏 h 上帝甚陶 i 陶 j 𦵏 k 憂心且陶 1622 a 𦵏 b 𦵏 c 日月其𦵏 d
 𦵏 e 𦵏 𦵏 不 歸 f 𦵏 月其陶 g 以樂𦵏 憂 h 𦵏 i 藏 j 𦵏 k 天降𦵏

1623. t' a o (*d'ôg* a., p'ing sheng) 'kiln, pottery' Kt for t a o (*d'ôg* b., k'ü sheng) 'to trample' both in the sense of 'mobile, shifting, changeable' see par. 1621, and meaning 'to run' in Ode 79 phr. c.: "The four mail-clad horses are running" (see in detail Gloss 220).

The a. is further Kt for ch' o u (*d'ôg* d.) 'agitated, anxious', see par. 1621 above.

It is also Kt for t'ôg e. 'to pass along', see par. 1622.

Again, on Ode 262, Lu version phr. f., where the Mao version (with a correcting inversion of the lines) has g., Wang Yin-chi says a. is Kt for t' a o (*t'ôg* h) 'voluminous flow, overflowing'. — Plausible.

Again, on Sün: Jung ju phr. i. Yang Liang says a. is Kt for the homophonous *d'ôg* j. 'block-headed, stupid'. Ho Yi-hang says it is Kt for y a o (*d'ôg* k) 'to sing', here 'to heckle'; and Wang Nien-sun says it is Kt for t' a o (*t'ôg* l) 'doubt, doubtful, insincere, false'. — Yang's theory is phonetically best and quite plausible.

1624. t' a o (*d'ôg* a) 'kiln, pottery' Kt for t' a o (*d'og* b., Lu Tê-ming) 'small drum' says Sun Yi-jang on Chouli: Hün (Yün) jen phr. c. — Plausible. The word can also be wr. d. (Li). The binome k a o-t' a o, when used as a N. Pr. (the famous Kao Yao) has the second char. read y a o (*d'og*, Lu Tê-ming) and *d'ôg* a. can likewise serve as Kt for a y a o (*d'og* e) 'pleased, merry' (Ode 67).

1625. t' a o (*t'og* a) 'to pour water, to wash' Kt for ch o (*d'ôk* b) 'to wash' says Cheng Hün on Shu: Ku ming phr. c.: "He poured the face-washing water" see Gloss 1969. (Chu Tsün-sheng instead says a. is Kt for t s a o/*tsog* d.; reject). Cheng got his idea from the fact that in Chouli: Shou t'iao, an "ancient text version" has b. as Kt for e., acc. to Cheng Chung, see LC par. 148. But Cheng's Kt here is quite unnecessary. Lu Tê-ming reads a. Anc. *t'âu* = Arch. *t'og*, and Sü Miao reads it Anc. *d'âu* = Arch. *d'og*, both readings well in accord with the Phonetic in the character.

Since Ma Jung defines a. in c. as = 'to wash the hair', Wu K'ai-sheng proposes that a. is Kt for t' a o (*d'ôg* f.) 'rope': "He (roped in =) held together the hair [for washing]"; a comical idea.

1626. t' a o (*d'og* a) 'to avoid' Kt for t' a o (*t'ôg* b) 'reckless, careless' (see par. 1622 above) says Yü Sing-wu on Yen-tsi: Wen, shang 12 phr. c. — Wang Nien-sun had "corrected" the line into d.: "If you lay plans (evading:) disregarding righteousness". (This because of the context, where y i 'righteousness' is the theme). Yü objects that there is no similarity between the characters j e n and y i and Wang's emendation is too arbitrary. He argues that a line e.: "If you lay plans together with reckless (careless) men" would form a good parallel to the following phr. f. This certainly proves that j e n 'man' is correct and should not be altered, since it corresponds to m i n 'people' in f. But Yü's construing of the lines is wrong since there is no preposition g. 'together with'; t' a o and a o are evidently verbs: c. = "To lay plans (avoiding men:) without consulting [proper] men"; f. = "To undertake actions with arrogance towards the people".

1627. t ê (*tak* a) 'virtue, power' etc. Kt for t e n g (*tang* b) 'to mount, to rise', here (after Erya) in the sense of c. 'to achieve' says Chang Ping-lin on Chuang:

T'ien tao phr. d., where Sun Yi-jiang would correct *ch' u e.* into *t' u f.*: "Heaven is (achieved:) perfect and Earth is in peace". — Since the next line is: "The sun and moon shine and the four seasons pursue their courses", Sun's emendation of *e.* into *f.* is convincing. But Chang's Kt is unnecessary and arbitrary. *d.* = Heaven is *t ê* powerful (active) and *t' u* Earth is still (passive)". *T ê* has then the value it has in Tao *tê* (king) "the Way and its Power".

The idea that *tak a.* can be Kt for *tang b.* 'to rise' derives from Shuowen, where Hū Shen defines *a.* by *g.* 'to rise'. Hence this meaning has been tentatively given to *a.* by commentators on several early passages (either as Kt for *b.* or *tak a.* cognate to *tang b.* and to *tiang g.*). Thus, for instance, Sun Sing-yen on Shu: Kao Yao mo phr. h., refuted in Gloss 1342; Kiang Sheng on Shu: P'an Keng phr. i., refuted in Gloss 1477; Sun Yi-jiang on Shu: Tsiu kao phr. j., refuted in Gloss 1667; Kiang Sheng on Shu: Lü hing phr. k., refuted in Gloss 2032; Chuang Shu-tsu on Shu: K'ang wang chī kao phr. l., refuted in Gloss 2011.

Again, on Yi: Kua 23 phr. m., which in the King Fang text version read *n.* and in the Tung Yü text version read *o.*, Chu Tsün-sheng says *a.* and the homophonous *p.* (*tak*) mean *tang b.*: "The superior man mounts a chariot". — Unnecessary. *m.* = "The superior man obtains a chariot". — And in phrs. *n.* and *o.* either *a.* stands for *p.* or else the meaning could be: "The superior man (finds virtue in:) favours a chariot".

1628. *t ê* (*tak a*) 'to obtain' Kt for *ch ung* (*tióng b*) 'middle; to hit the mark' (to understand correctly) says Chang Ping-lin on Chuang: Ts'i wu lun phr. c. — Reject. *tak a.* often has the sense of 'to attain, to comprehend': *c.* = "To penetrate entirely, that is (attainment:) comprehension".

1629. *t' ê* (*t'ak a*) 'to err, to aberr' Kt for *t' ai* (*t'nag b*) 'attitude' says Kiang Sheng on Shu: Hung fan phr. c.: "One enlarges upon their (the trigrammes') (attitudes:) meanings". — Refuted in Gloss 1552. *c.* = "with extensive (aberrations, modifications:) changes" (combinations of them).

1630. *t' ê* (*t'nak a*) 'evil, wrong' Kt for *t' ai* (*t'nag b*) 'attitude, bearing, manner' says Ma Sü-lun on Chuang: Jang wang phr. c.: "The attitude of goodness and righteousness". — Unnecessary. *c.* = "The malpractices in [the use of] goodness and righteousness" (wicked deeds in the guise of good ones).

德 1623 a 陶 b 蹈 c 陶介陶陶 d 坤 e 惱 f 江漢陶陶 g 江漢滔滔 h
滔 i 陶誕 j 橋 k 謠 l 謠 1624 a 陶 b 蕝 c 輯人作車陶(輯) d 輶 e
嫗 1625 a 洮 b 濯 c 洮類水 d 濯 e 祧 f 綯 1626 a 逃 b 惱 c 夫逃
人而謀 d 夫逃義而謀 e 夫惱人而謀 f 傲蹠事 g 與 1627 a 德 b 登 c
成 d 天德而出寧 e 出 f 土 g 升 h 羣后德讓 i 用降戎凶德嘉績 j
惟祀德 k 罔有馨香德 l 王義嗣德 m 君子得與 n 君子德與 o 君子
德車 p 得 1628 a 得 b 中 c 通也者得也 1629 a 忒 b 態 c 衍忒 1630

1631. *teng* (*təŋ* a) 'to rise, to raise, to mount' Kt for *ch'eng* (*ʃjəŋ* b) 'to achieve' says Chu Tsün-sheng on Ode 259 phr. c.: "He achieved that southern state". This because Mao (after Erya) says a. = b. — Refuted in Gloss 1009 c.: "He went up to that southern state". In several other instances where Chu says a. Kt for b. it is really *təŋ* itself with one extension of meaning or other.

On Ode 241 phr. d. Cheng Hsüan says a. = b.: "Grandly he first (achieved:) made an end to the litigation". — Refuted in Gloss 833. d. = "And so he first ascended a high bank".

1632. *teng* (*təŋ* a) 'to rise, to raise, to mount' Kt for *tê* (*tək* b) 'to obtain, to be able to' says Ho Hiu on Kung-yang: Huan 5 phr. c., explaining that this was a Ts'i (Shantung) expression meaning "it has succeeded, it has come off". — The phr. forms the answer to a question: why did the prince go so far to watch the fishing? Ho's explanation is rather nonsensical. — Cheng Hsüan (in comm. on Li: Ta hüe) quotes d. instead of c., and *li* (*liəd* e) cannot be Kt for *lai* (*ləg* f), nor *vice versa*. But *li* can sometimes mean 'to come to', just as *lai*. On the other hand, *li* e. can mean 'offensive, perverse', and since Cheng quotes d. as throwing light on the expression g. "covetous and perverse" in Ta hüe, he evidently takes e. in this sense. Our *təŋ* a. cannot, in such a case, be Kt for b. The phr. c.—d. remains obscure.

1633. *teng* (*təŋ* a) 'to rise, to raise, to mount' Kt for *cheng* (*tjəŋ* b) 'to summon' says Yang Shu-ta (Kin wen shuo) on a frequently occurring expression c. in the oracle inscriptions which Wang Siang explained as = "to call in men for warfare service". — Possible but unnecessary. a. may be used in an extended sense, just as in English: "to raise troops".

1634. *t'eng* (*d'əŋ* a) 'to mount, to ascend' Kt for *sheng* (*d'jəŋ* b., *k'ü* sheng) 'team of four horses' says Tuan Yü-ts'ai on Li: Yü ling phr. c.: "the team horses", since Cheng Hsüan defined a. as = d. — Kao Yu (comm. on Lü), K'ung Ying-ta, Lu Tê-ming and Ch'en Hao do not accept this, still reading it *d'əŋ* 'to mount'. c. = "the covering stallions", which is confirmed by the context.

1635. *t'eng* (*d'əŋ* a) 'to mount, to ascend' Kt *t'ê* (*t'nək* b) 'evil, wrong' says Yü Sing-wu on Kuan: Kün ch'en, hia phr. c. in which he "corrects" *kuan* d. into e.: (When a subject alters the precedents and changes the rules) "and yet with clever words fawns upon his superior, that is called wickedness". — Reject. Chang Wen-hu would take a. as standing for *sheng* f. 'to vanquish' but that is unnecessary. Yin Ch'chang's explanation: a. = '(to surmount:) 'to overcome, to get the better of' is good: . . . "that is called (to be overcoming:) to get the upper hand".

a 騰 b 成 c 仁義之成 1631 a 登 b 成 c 登是南邦 d 誕先登于岸
 1632 a 登 b 得 c 登來 d 登庚 e 庚 f 來 g 會庚 1633 a 登 b 徵 c 登人
 1634 a 騰 b 乘 c 騰馬 d 乘匹之名 1635 a 騰 b 騰 c 巧官以諂上謂之
 騰 d 官 e 言 f 勝

MEN OF LETTERS IN THE LIGHT OF CHINESE HISTORIOGRAPHY

BY

LIU TS'UN-YAN

It is not my intention here to discuss methods of study for any definite subject, a particular style of writing, or a specific *tz'ü* poet. Rather, I intend to deal with the general rules which enable us to find out something about any important man of letters in the history of Chinese literature; and, as these are general rules, they could also be applied in investigations concerning lesser famed men. Suppose we are asked about the life of Ts'ao Chih[1], not Po Chü-i, or who was the author of *Kuei-êrh Chi* [2], or why the author of the *Strange Tales from A Chinese Studio* was the same person who also wrote a novel called *Hsing-shih Yin-yüan Chuan* [*The Henpecked Husband*], or any other matter which is not so familiar to us. This short article aims at helping us to frame the basic procedure of study which enables us to analyse a problem and form our own judgment.

The first important question is: how are we to ascertain the time at which a particular man lived? Given an unknown person, whose dates we wish to check, the *Chung-kuo Jên-ming Ta Tz'ü-tien* [4], is, I think, not always the right reference work. It may serve as a quick reference, but gives us no exact dates, and sometimes an imaginary figure from a literary work is recorded side by side with a real one¹). The traditional method of research has recourse to a work entitled *Yi-nien Lu* [5], composed by Ch'ien Ta-hsin [6] of the Ch'ien-lung period of the Ch'ing dynasty and amended by Wu Hsiu [7], together with the supplementary work also by Wu Hsiu, and a further supplement called *San-hsü Yi-nien Lu* [8] by Lu Hsin-yüan [9]. These three works were considered the standard references on this topic before the Republic, and in 1925 a collected edition of six works, including the three already mentioned, under the title *Yi-nien Lu Hui-lu* [10] was published by Chang Wei-hsiang [11].²) For men who lived during the Ch'ing dynasty there are three collections of biographies and epitaphs, namely, the *Pei-chuan Chi* [12] and its two supplementary collections which are available in most Chinese libraries.³) Utilizing all these relevant materials, two modern scholars, Liang T'ing-ts'an [13] and Chiang Liang-fu [14], published the *Li-tai Ming-jên Shêng Tsu Nien-piao* [15 1933] and the *Li-tai Jên-wu Nien-li Pei-chuan Tsung-piao* [16, 1961] respectively. The last work is considered by Chinese scholars to be the most useful one.

So far we have dealt with the problem of dates. But dates are closely related to reign-titles, and there always remains the problem of converting a date stated as a reign-title, plus the year in the cyclical sequence, into a date of the more familiar Gregorian calendar, or vice-versa. Fortunately, quite a large number of reference works on this subject in European languages have been published. How-

ever, there is another very famous work in this field by a Ch'ing scholar, the *Chi-yüan Pien* [17] of Li Chao-lo [18], which is worth mentioning, and its revised edition compiled by the late Lo Chên-yü [19] also deserves attention. In the latter, not only reign-titles of Chinese dynasties are given, but also those of Japan, Korea and Vietnam.⁴⁾

Once a man's dates are known, it then becomes important to establish whether he is a man of letters. Should this be the case, the next problem would naturally be: what works has he written? In order to be familiar with Chinese books, and to know them as a specialist in a particular field, it is imperative to read as many times as possible a well known work, the voluminous *Ssü-k'u Ch'üan-shu Tsung-mu* [20], a catalogue compiled and bibliographically annotated by the erudite Chi Yün, the Grand Compiler of the Imperial *Ssü-k'u Ch'üan-shu*. At the end of the Ch'ing dynasty, Miao Ch'üan-sun [21], a very famous bibliophile of that time, wrote a concise catalogue of Chinese works entitled *Shu-mu Ta-wên* [22], published under the name of Chang Chih-tung [23], the viceroy of Szechwan. Although it has many good points, and may be adequate for beginners, Chang's work is not sufficient for scholars investigating a special subject. Therefore, it would probably be unsuitable for Western scholars who wish to know everything on a subject within a definite period of study. Fortunately, there is the *Ssü-k'u Chien-ming Mu-lu Piao-chu* [24] or Concise and Annotated Catalogue of the Ssü-k'u by the late Ch'ing scholar Shao Yi-chên [25]. Recently, in mainland China, a revised edition of this work has been published, with some notes added to it by the author's son, Shao Chang [26], a *Han-lin* academician.⁵⁾ A research scholar is advised to make full use of this substantial Catalogue, together with the *Lü-t'ing Chih Chien Ch'üan-pên Shu-mu* [27]⁶⁾ and the recently printed *Chung-kuo Ts'ung-shu Tsung-lu* [28],⁷⁾ which should serve as an adequate basis for his pursuit of Chinese studies.

The Official or Dynastic Histories

Where a man's biography appears in an official or dynastic history we must consult it. However, if it cannot be found off-hand, a general survey of the contents of all the histories may be helpful to some extent. Among the 24, or 25 (if the *Hsin-Yüan-shih* is included) official histories, the earliest one is *Shih Chi* or the *Records of the Grand Historian* by Ssü-ma Ch'ien. However, in *Shih Chi* no biography is found of any literary man before Ch'ü Yüan, whose poems form the bulk of the anthology, the *Elegies of Ch'u*.⁸⁾ I say this in the belief that we cannot call the Master, Confucius, a purely literary man, and that although the names of some authors of the poems included in the *Book of Odes* are known to us from the poems themselves, there is no biography of Yin Chi-fu [29] or Mêng-tzū (not the famous Mencius) or the others in *Shih Chi*. But from the Former Han onwards, most of the men of letters are included in the official histories in several ways:

The easiest to find, and the most conspicuous ones, are those who have special biographies in the histories. There may be one single biography for one writer,

as the *Biography of Ssü-ma Hsiang-ju* [30] in the *Han Shu*,⁹⁾ or two writers grouped together in one biography, as the *Biography of Ch'u Yuan and Chia Yi* [31] in the *Shih Chi*,¹⁰⁾ so arranged because the latter had great sympathy for the Ch'u poet who had suffered the same miserable fate as himself. But we are not always so lucky as to have only two persons in one official biography. There may be three or four persons in one biography as in the Biography of *Lao-Chuang-Shên-Han* (*Lao-Chuang-Shên-Han Lieh-chuan* [32], in which Lao-tzŭ, Chuang-tzŭ, Shên Puhai and Han-fei-tzŭ all share the same niche.¹¹⁾ In the histories of later ages we find several, indeed a great number of men lumped together in one compressed *chuan*, and sometimes only the names of the first two or three persons are mentioned in its heading. It is always a painstaking task to go through all of the seemingly related biographies before we can be sure whether the one we are particularly interested in is included in them or not. In Histories such as the *Chiu T'ang Shu*, there are biographies of scholars whose names do not ever appear in the Table of Contents.¹²⁾

Generally speaking, men of letters are to be found in either of two *chuan*, when a special biography is not available. One of these is *Wên-yüan* [33], or *Wên-hsüeh* [34] or *Wên-yi* [35]. These terms vary with the different Histories but all mean the same: *Biographies of Men of Letters*. The other is *Ju-lin* [36] or *Ju-hsüeh* [37] and these two names again have the same meaning: *Biographies of Confucian Scholars*. As it has long been difficult for Chinese literati to draw a sharp line between the activities of the plain scholar and the man of letters, it would always be fruitful if we were to read both biographies, as well as the *Tao-hsüeh Chuan* [38 *Biographies of Neo-Confucianists*], chs. 427—30 of *Sung Shih*,¹³⁾ the *Yi-shu Chuan* [39 *Biographies of Artists*] in the *Tsin Shu* (95), *Chou Shu* (47), *Sui Shu* (78), *Pei Shih* (89—90) and *Yüan-shih Hsin-pien* (53), and the *Shu-yi Chuan* [40] in the *Wei Shu* (91). By *yi-shu* or *shu-yi* the Chinese mean very vaguely the miscellaneous schools of arts and painting, and sometimes medicine and astrology are also included. Thus we cannot afford to overlook them when we come to the study of these particular periods.

Men who chose the life of a hermit, or declined honours offered to them by the State were greatly esteemed in the past. The legendary story of Hsü Yu [41] who, being requested to take up the responsibility of ruling the *t'ien-hsia* by Emperor Yao, flatly refused it and straight away went to a gully to wash his ears, has been universally eulogised throughout the ages.¹⁴⁾ Stories of exactly the opposite nature also exist. A hermit of the T'ang dynasty living in the Chung-nan hills had not met with good fortune in his official career in the capital, and planned the best and quickest way to seize power.¹⁵⁾ Instances of this latter kind may be numerous, but it is nevertheless true that Taoist influence had made the Chinese admirers of the beauty of nature, and things associated with it. At the same time Confucianists exhorted the people to be firm and pure. Thus the historians have classified exemplary figures under two types of heading, i.e., the *tu-hsing* [42] or *cho-hsing* [43] or *yi-hsing* [44] or *tu-hsing* [45] all of which mean extraordinary moral integrity as found in the *Hou-han Shu* (111), the *Hsin T'ang-shu* (194),¹⁶⁾ the *Hsin*

Wu-tai Shih (34), and the *Hsin Yüan-shih* (239—40); and the *yi-min* [46] or *kao-yi* [47] or *yi-shih* [48] or *yin-yi* [49] all of which mean hermits as found in the *Hou-han Shu* (113), the *Nan-ch'i Shu* (54), the *Wei Shu* (90) and *Tsin Shu* (94).¹⁷ In the *Liang Shu* (51, 52) there are two *chuan*, the *ch'u-shih* [50] which, since the period of Warring States, has been a well-known term for scholars who do not hold a government office, and the *chih-tsu* [51], which may be roughly rendered as 'living in contentment'. People recorded in these two biographies can be considered as important as those recorded in the biographies mentioned above, for amongst these pure-hearted or even eccentric persons there may have been some *literati* whose fame in their age, and connections with other scholars might be of importance to our research.

Towards the end of the *Hou-han*, or Later Han dynasty, the State was in great confusion. Emperors were young, and generally dullards. Eunuchs and relatives from the empresses' or empress-dowagers' households held great power. Wicked men and flatterers were in powerful offices, while hundreds of honest, upright scholars and officials who remonstrated with the sovereign, were condemned to imprisonment. Thus in the *Hou-han Shu* a special biography called *Tang-ku Chuan* [52 *Biographies of Those Who were Incriminated and Gaoled*] was written. In the belief that Confucius personally revised the *Books of Odes and Documents*, it has been the traditional practice for a Chinese scholar to employ his mind in literary writings, while at the same time not neglecting his official duty. The writings of these imprisoned scholars, and their conversations with one another are very touching. They were not only literary men. In their brave struggle they strove towards a lofty ideal that was to be served by literature.¹⁸)

Good officials and men exemplary in their public service were treated with great respect by Ssü-ma Ch'ien in the *Hsün-li Lieh-chuan* [53] of his *Shih Chi* (119). This practice was followed in the *Han Shu* (89) etc.,¹⁹) and also by the compilers of the *Tsin Shu* [*liang-li* 54, 90] etc.,²⁰) the *Nan-ch'i Shu* [*liang-chêng* 55, 53], and the *Liao Shih* [*nêng-li* 56, 105]. Among these men who were regarded as exemplary officials there may have been some who studied literature as a pastime in their leisure hours. I am, however, not sure whether they had much to do with literary enlightenment. Nevertheless, in one or two exceptional cases a relationship can still be seen between these groups and the men of letters who were dedicated to the pursuit of literature.²¹)

Mention of activities of monks or Taoist priests treated specially as a group can only be found in the *Shih-lao Chih* [57] of the *Wei Shu* (114), and in the *chuan* bearing the same titles in both the *Yüan Shih* (202) and the *Hsin-Yüan-shih* (243).²²) There is no doubt that during the reigns of the Toba Wei, and of the Mongol Yüan, religious worship was widespread. Conflicts between two or several religions prevailed, and Confucianism, though not a religion in the general sense, was always involved. I do not mean that all these religious leaders or exponents were necessarily great thinkers. In fact only a few of them were of the calibre of Han Shan [58] or Shih Tê [59].²³) However, Buddhist thought, particularly Zen Buddhism, has a great deal to do with Chinese literary life, and in fact the evolution of Chinese

popular literature begins with the Buddhist ballads and semi-secular story-telling. In addition to the above-mentioned *records* or *biographies*, there are in about ten different *Histories*, the *fang-shu* [60] or *fang-chi* [61], biographies in which some extraordinary feats of a religious nature, miraculous deeds performed by pre-Taoistic saints or by Tantric *lamas*, together with the lives of some talented monks and Taoist priests, are generally recorded. However, if we are to acquire further knowledge about monastic life these records are not enough. The three collections of *Kao-sêng Chuan* [62] and the *Wu-têng Hui-yüan* [63 the *Five Records of the Transmission of the Light*]²⁴) may help a lot if the object of study happens to be a monk who lived not later than the 12th century. Also, some traces of the earliest Chinese stories intermingled with Buddhist birth-tales are found there. The monks Han Shan and Shih Tê whom I have mentioned, the Buddhist lay-devotee Wang Fan-chih [64], the Taoist priest and philosopher Shao Yung [65], and a number of others, are regarded as being among the great poets and essayists of Chinese literature.²⁵)

When it comes to the origin of Chinese folk-songs which were in fashion in the early days of the Han period, and to the establishment of a Bureau of Music which was first formed in the Former Han,²⁶) but was set up only by a few of the subsequent dynasties, we cannot forget the *Ku-chi Lieh-chuan* [66 *Biography of the Court Performers*] in the *Shih Chi* (126), the *Chiao-ssü Chih* [67 *Records of Sacrificial Rites*] of the Han Shu²⁵), and even the *Wu-hsing Chih* [68 *Records of the Evolution of the Five-elements*] of the same work.²⁷) As ceremonies and rituals and music [*li-yüeh* 69] were regarded as being important in moral education, the *Shih Chi* contains two *chüan* dealing with these [*Li-shu* 70 and *Yüeh-shu* 71; 23, 24], which provided good examples to be followed by historians of later generations. In nearly all the important official histories a reasonable amount of space is devoted to these items, and the *li* (rites) and *yüeh* (music) are generally treated separately in two *chüan*, though slight variations in the titles of these sections still occur.²⁷) The *Records* of the Han and T'ang are indispensable for those who are interested in the study of poetry, and those of the *Sung-Shih*²⁸) have much to say about the *début* of a new lyric style of poetry called *tz'ü*. The compilation of anthologies of folk-songs is also greatly facilitated by these *Records*.

Topographical studies in general, and of a particular region, state and so on, began as early as in the Former Han. The *Ti-li Chih* [72] of Chinese official history begins with the *Han Shu* (28), in which people and lives in different parts of China are vividly described, with emphasis on customs, lives of the people, and social features. This tradition was followed by the *Wei Shu* [*Ti-hsing Chih* 73, 106] and the *Tsin Shu* (*Ti-li Chih*, 14—5) etc.,²⁹) and in the course of time after the Han, special books of geographical research, annals centred on the history of a commandery, a prefecture, or even a district were compiled. In these works things and events considered important in the study of the natives of a certain region are recorded in meticulous detail. Suppose we have some doubt concerning the whereabouts of a certain scholar in a certain year, but believe that at that time he might have been in Yangchow: A signboard, inscribed by his hand and hanging at the entrance

of a certain temple in that city, is recorded in the *Annals of Yangchow* which were compiled at about that time. This bit of concrete evidence may perhaps help us to solve the difficulty. A number of works were published during the 12—13th centuries about the bustling and exciting life of Pien-liang, the capital of the Northern Sung, and of Hangchow, the new capital to which the Sung government shifted, and where its reign continued for about one hundred and fifty years after Pien-liang had fallen into the hands of the Ju-chên Tartars. The best works of this kind are the *Tung-ching Mêng-hua Lu* [74 *A Reminiscent Record of Life in the Eastern Capital*] and the *Wu-lin Chiu-shih* [75, *Old Tales about Hangchow, the New Capital*].³⁰) Not only places or cities of historical fame or beautiful surroundings are thus recorded. Even a very small town in the northeast named Ning-ku-t'a [76], where life was harsh and monotonous, to which many convicts were sent, having been condemned to penal servitude in the Ch'ing dynasty, has two works published on it.³¹) When we read how a pen friend of the young Manchu literary genius, Na-lan Hsing-tê [77], was condemned and sent to Ning-ku-t'a to serve his term, and how Hsing-tê helped to bring about his release twenty-three years afterwards; when we read a *tz'ü* poem passed between the incriminated writer, Wu Chao-ch'ien [78] and his sworn brother, Ku Chên-kuan [79] in connection with this story,³²) we naturally want to learn more about the bleak and blizzard-swept place. And these local annals will enable us to do so.

So far I have not touched upon female writers, nor mentioned in what part of an official Chinese history their biographies may be found. Although we do not possess numerous brilliant works written by the fair sex in every dynasty, great poetesses such as Ts'ai Wên-chi [80], daughter of Ts'ai Yung [81], of the Later Han, Yü Hsüan-chi [82], the Taoist-nun of the T'ang, and Li Ch'ing-chao [83] and Chu Shu-chên [84] of the Sung period, are as famous as many of their counterparts in other countries. Ts'ai Wên-chi's biography can be found in the *Hou-han Shu* (114). Not all of the lives of these leading authoresses were recorded, nor was the literary value of their works, especially those of Yü and Chu, sufficiently recognized until quite recent times. Fortunately, the collections of the poems of Yü Hsüan-chi and of the *tz'ü* poems of Li Ch'ing-chao and Chu Shu-chên are still well preserved.³³) Other women of literary talent as well as of moral purity in times of upheaval are found in the *Biography of Ladies* [*Lieh-nü Chuan* 85] of the *Hou-han Shu* (114), a tradition which was followed by the *Tsin Shu* (96), the *Wei Shu* (92), the *Sui Shu* (80) and the two *T'ang Shu* (193 and 205) etc.³⁴) From the *Sung Shih* (460) onwards, the moral uprightness and personal chastity of women encountering violence or difficulties are over-emphasized. This is due partly to the influence of Neo-Confucianist dogmatism, and partly to the strain of incessant foreign invasions. It is regrettable that talented women other than those idealized by Lucius Virginius are not very often recorded in these official histories. We must therefore resort to other sources.

As a contrast to these who stood loyal and upright, and for whom the *chung-yi* [86] or *chieh-yi* [87] biographies were written, there are several biographies of traitors, treacherous ministers, turn-coat generals and rebels, namely, the *tsê-*

ch'ên [88], the *chien-ch'ên* [89], the *p'an-ch'ên* [90] and the *ni-ch'ên chuan* [91]. However, there were several famous men of letters in the history of Chinese literature whose names unfortunately were associated with people in this group. Yüan Ta-ch'êng [92] of the late Ming has long been disliked by the Chinese scholars for his sycophancy, but we cannot simply neglect him or his works should we wish to make a thorough study of the drama of the Ming dynasty.³⁵⁾ Another instance which may be cited is the case of Ch'ien Ch'ien-yi [93], an outstanding poet, a very solid scholar, and a great collector and admirer of rare books of the late Ming and early Ch'ing. At the fall of Nanking to the Manchu troops in 1645 he was among the high officials who were forced to surrender, and was allowed to keep his post for some time. However, he had long been in the political struggle aimed at bringing about reforms and better government before the occupation. Thus, even after his surrender he could not help but associate himself secretly with some of the underground elements attempting to overthrow the Manchu régime. Although his true attitude of mind was not discovered by the Manchu authorities, he gradually fell into disfavour with the rulers in various ways and was gaoled for some time. After his death he was condemned and incriminated posthumously as a leader of the *êrh-ch'ên* [94] or those who were disloyal to the Ming Royal House.³⁶⁾ This short and incomplete sketch may at least help us to ascertain where to find his biography in the official histories.

I cannot complete my comments on official histories without mentioning the *Records of Bibliography* or *Yi-wên Chih* [95] in the *Han Shu* (30), *Hsin T'ang-shu* (57—60), the *Sung Shih* (202—9) and the *Ming Shih* (96—9),³⁷⁾ and also the *Ching-chi Chih* [96] in *Sui Shu* (32—5) and the *Chiu T'ang-shu* (46—7). In considering the development whereby Chinese books were formally catalogued and recorded even before the invention of printing, we must be aware of the fact that such a practice had already begun in the Former Han period. The tradition of Liu Hsiang and Liu Hsin, father and son, was faithfully followed by Pan Ku, who at the end of the first century compiled the *Han Shu*, and in historical sequence the *Sui Shu* is the second important work of this kind. Although 60 to 80 per cent of the books recorded in these bibliographies are unfortunately lost to us, the evolution and development of Chinese books and publications can still be traced from the information supplied by them, and sometimes such information about the works of a particular writer is very important to our research. Besides those which have already been mentioned there are quite a number of supplementary records of the same nature edited by scholars of later generations. They are to be found in some of the *ts'ung-shu* [97]: namely, the *Pa-shih Yi-wên Chih* [98 or *Bibliographical Records In the Eight Dynastic Histories*], the *Shih-hsueh Ts'ung-shu* [99], the *Ling-nan Yi-shu* [100] and the *Yang-shih Yi-ch'ien-ch'i-pai-êrh-shih-chiu Ho Chai Ts'ung shu* [101 the *Ts'ung-shu from the Studio of Gazing at 1,729 Cranes in the Air*], if the collected work *Êrh-shih-wu Shih Pu-pien* [102] is not available.³⁷⁾

Charts and records of government organization, titles and ranks are found in the *Pai-kuan Chih* [103] or *Chih-kuan Chih* [104] in more than ten official histories,³⁸⁾ and special works devoted to the bureaucratic hierarchy of one period, such as

the *San-kuo Chih-kuan Piao* [105] in three *chüan* by Hung Yi-sun [106], are again available.³⁹⁾ This should help us to check whether an account of a scholar's official title, etc. is correct. For instance, I have pointed out in a book-review of Professor William Hung's *Tu Fu* that his account of Tu Fu's early appointment before the rebellion of An Lu-shan was different from that of many others only by one character, but as a result of this one character the nature of the post that the poet actually held was clarified.⁴⁰⁾ This kind of information can be obtained from the *Chih-kuan Chih*, which is without doubt the main source for such an investigation.

It would greatly facilitate our task if, before approaching the official history, we consult a universally recognised general history which has been chronologically arranged, and carefully annotated, by reliable scholars such as the *Tzŭ-chih T'ung-chien*. The following example may serve to prove the usefulness of such a procedure. We all know that Ts'ao Chih (192—232) was the precocious son of the ambitious and famous statesman Ts'ao Ts'ao. In his early years his father favoured him because of his brilliance. In fact, he would have been made Crown Prince had he not acted on impulse, and had his elder brother not been jealous of him. Finding it impossible to realise his political ambitions, he sought to give expression to his frustration in literature, and his poems have long been regarded as being among our best works. There are, however, many things about his wife which we do not know, and whether her death may have in any way influenced his writings, until we read the *T'ung-chien* (67), for the seventh month of the 22nd year of chien-an, in the reign of Emperor Hsien-ti (217). It reads:

Chih's wife had embroidered clothing, and Ts'ao Ts'ao climbed a tower and saw it; and because she was disobeying the austerity regulations he sent her back to her home and ordered her to commit suicide.

Information of this kind is without doubt the best we could dream of for analysing the frustrated character of the poet who wrote: 'If the sharp sword be not in your hand, how can you hope your friends will remain many?' [107].⁴¹⁾

As for the many other works on Chinese institutional and social changes such as *T'ung Tien*, *Wên-hsien T'ung-k'ao*, and the works of *hui-yao* [108] type, we could either read them at random to increase our knowledge without committing ourselves to any complicated research, or, while reading, check the information we have collected from other works and compare notes with them. As a student of Chinese literature, I would rather recommend people to read works on historiographical criticism than to scan the *T'ung Tien*, for the former, though they seem at first sight to contain materials of very little literary value, may give us considerable help if we do hit upon the right information. Chang Hsüeh-ch'êng [109] was a great historian of the Ch'ing dynasty, and his representative work, the *Wên-shih T'ung-yi* [110] deals mainly with the methodology of the writing of Chinese official history, annals and biographies. But if we are studying the life of either Han Yü, Liu Tsung-yüan or Li Shang-yin [111], all of them well-known great literary figures of the T'ang dynasty, you should not omit to read about ten articles included in the *wai-pien* [112] or Further Notes of this book, which are extremely informative.

Purely Literary Works

Let us now discuss some aspects of purely literary works which are related to the study of any man of letters, say a Mr. X of the Y dynasty. Since this Mr. X was a literary man, a poet, an essayist or a writer of parallel prose, it is quite safe to assume that there is a copy of his collected works on our shelf. While the works of William Shakespeare are called the *Complete Works of William Shakespeare*, the complete works of Liu Tsung-yüan are not called the *Liu Tsung-yüan Chi*, as Chinese writers generally have quite a number of names either attributed to them posthumously or in their life-time, or styled by themselves. These are official titles, names of studies which may or may not exist. In one instance one may call oneself 'Such-and-such a Lay Devotee', but may still not confine oneself to a belief in a particular religion at all. On another occasion one may be addressed as the 'Hill-recluse So-and-So', although for forty years one may never have been outside a city. The recently published work of Mr. Ch'ên Nai-ch'ien [113] provides information about many such fancy styles or pseudonyms.⁴²) However, for the sake of convenience, it is necessary to learn by heart a workable list of 50—70 titles of the works of important authors in general, and about 30—50 titles of the works within the field constituting one's main study and interest. There is not a reader of any short history of Chinese literature who is unacquainted with the poet Lo Chao-lin [114], one of the four brilliant writers of the early T'ang period, who was about seventy years senior to the Sage of Poetry, Tu Fu. But very few of such readers are aware of the fact that his collected works are called the *Complete Works of Lu Shêng-chih* [115]. A Ming edition of it bears a fanciful title, namely, the *Yu-yu-tzŭ Chih* [116 *The Works of the Master of Grievs*].⁴³) Anthologies, therefore, are more familiar to ordinary readers. Research scholars, however, must make a sharp distinction between an anthology and the collected works of the writer in question, never forgetting that even the so-called 'collected works' have more than one edition, and that more often than not these editions differ both in wording and in part of their contents. Under any circumstances, a 'collection' with good annotations or commentaries is always preferable.

As a general rule, the printing of wood-block editions of Chinese works began with the Sung dynasty. As far as the works of men of letters earlier than the Sung period are concerned, some may not have been published at all in Sung times. Therefore, Sung edition copies were not always available. Some of the collections such as the *Ts'ai Chung-lang Chi* [117], *Yüan Ssü-tsung Chi* [118], *Lu Shih-lung Chi* [119] and *Chi Chung-san Chi* [120] did not make their first appearance until as late as the Ming dynasty. Some of them, for example, the *Mêng Hao-jan Chi* [121], had Yüan editions. There were beyond doubt reliable Sung editions of the works of T'ao Yüan-ming, Li Po, Tu Fu, Wang Wei, Han Yü and Liu Tsung-yüan, but quite a large number of works of others are not as fortunate as these. To our knowledge, eighty per cent of the existing classical literary works had their first prototype editions only in the Ming dynasty. Although it is possible that the book-

traders of the Ming time may have had earlier printed copies at hand, they were nevertheless known to be very skilful in forgery.

Besides the individual works there are the anthologies which we have just touched upon. By anthology, in English, I understand, is meant 'a collection of specially chosen poems or passages from the works of different authors', while in Chinese *hsüan-chi* [122] may mean a selection of the poems or essays from one *single* author or from different authors. Moreover, there is the *tsung-chi* [123], or collected works of a number of authors, either of *shih* (poems), or *tz'ü* (lyric poems sung to different patterns of musical scores), or essays, etc. in which no selection is made. Thus the complete works of 103 authors from the Han dynasty down to the period slightly before the T'ang, in which each individual author has his own *chi* or independent *works*, are embodied in the bulky volumes entitled *Han-wei Liu-ch'ao Yi-pai San-chia Chi* [124] compiled in the Ming dynasty by Chang P'u [125]. It is this kind of *tsung-chi* which we can never afford to overlook. However, the famous anthologies such as the collection of euphuistic prose and pentameter verse or the *Wên Hsüan* edited by Prince Chao-ming of the Liang dynasty, the *Collected Poems of the Hsi-k'un Style*, *Hsi-k'un Ch'ou-ch'ang Chi* [126] imitations of a particular school of regulated verse initiated by Li Shang-yin of the late T'ang, and the *Collection of Tz'ü Poems along the Flowery Path* [*Hua-chien Chi* 127] are nevertheless worth reading. The last two works are the collections of eighteen and seventeen poets respectively, and are a particularly invaluable inheritance, as through them alone some of the poets have bequeathed their works to us.

Now, let us discuss the matter of the works of friends of a central figure. Suppose we are doing research on the greatest classical prose writer, Han Yü. Are we to read most of the works of his friends and associates? Unfortunately, the answer is yes. It is possible that Han Yü may have formulated his theory of literary reform only after he had become acquainted with the works of two elder scholars, Tu-ku Chi [128] and Hsiao Ying-shih [129]. Hence we can hardly acquire a thorough knowledge of Han Yü's thoughts without investigating the *Pi-ling Chi* [130] and the *Hsiao Mou-t'ing Chi* [131], the two collected works of the above-mentioned masters respectively. *Pi-ling Chi* was edited by Liang Su [132], a contemporary of Han Yü, and also a disciple of Tu-ku. If we read the *Han Ch'ang-li Chi* or *Complete Works of Han Yü* more carefully, and gather materials from the scattered articles, prose and verse therein, we would find out that when Han Yü passed the *chin-shih* degree in 792,⁴⁴) Liang Su was the examiner who eventually picked him out for his immense literary talent. As to Han Yü's friends and followers, we can definitely divide them into these two groups. According to his biography in the official history, Mêng Chiao [133], Chia Tao [134] and Chang Chi [135] were among his friends, while Huang-fu Chih [136], Li Ao [137], Fan Tsung-shih [138] were his followers or disciples. Another group of younger scholars and poets, including Li Ho [139] who wrote poems with unearthly genius, also admired Han Yü greatly as a precursor of literary creation and a promoter of enlightenment. They called on and wrote to him, asking for instructions. But we cannot call them his followers in a strict sense. On the other hand, there were about a dozen of his stu-

dents, who were licentiates of the Imperial Academy of which Han Yü was the Libationer, and were singled out by Han Yü himself and recommended either to the examiners in the State examination or to other high officials for their favourable consideration. These students may thus be listed as his staunch supporters.⁴⁵⁾ Information such as this we may gather from the Works of Han Yü himself as well as from the *Chang Ssü-yeh Chi* [140], the *Li Wên-kung Chi* [141], the *Mêng Tung-yeh Chi* [142] the *Chia Ch'ang-sha Chi* [143], the *Ch'ang-ku Chi* [144] and the *Chiang-shou-chü Yüan-ch'ih Chi* [Chu] [145], the works of Chang Chi, Huang-fu Chih, Li Ao, Mêng Chiao, Chia Tao, Li Ho and Fan Tsung-shih respectively. Liu Tsung-yüan and Liu Yü-sih [146] are considered to be Han's good friends by many of our contemporary authors who have published works of Chinese literary history. But if we go into the matter in more detail, we find that their relations were not as amicable as they were thought to be. The discord between them, which unfortunately was based partly on political grounds, can only be seen in an unbiased scrutiny of Han's own poems.⁴⁶⁾

Although the art of writing biography has never advanced very far owing to the conservative and political conditions in China, the special technique of preparing a short and concise biography arranged in chronological order was developed in the Sung dynasty when the printing of wood-block books was already in vogue. There are two chronological biographies or *nien-p'u* [147] of Tu Fu by Sung scholars. The first is a general one, while the second one is devoted to the study of the poems which Tu Fu wrote in his Thatched Hall when he was in Szechwan.⁴⁷⁾

The earliest *nien-p'u* of Han Yü and Liu Tsung-yüan were also written by several Sung scholars but edited by another one, and were published in one combined volume of eight *chüan*. It was thus entitled *Han-Liu Nien-p'u*.⁴⁸⁾ The *nien-p'u* of Huang T'ing-chien [148], a poet of the Northern Sung, who was not only a disciple of Su Tung-po but also the leader of a new school of Chinese poetry, was compiled, fortunately, by Huang Yu [149], the grandson of the poet.

Several hundred years later, Ch'ing scholars, adequately trained in punctilious and painstaking research methods, succeeded their remote predecessors in this line of study and wrote a considerable number of chronological biographies. The *nien-p'u* of Po Chü-i in two *chüan* by Wang Li-ming [150], is now included in the *Collection of Po Chü-i's Poems*.⁴⁹⁾ The *nien-p'u* of Yüan Hao-wên [151], a great Chinese poet who lived under the Ju-chên Tartars' rule during the 13th century, was written in five *chüan* by Wêng Fang-kang [152], a famous scholar and a great connoisseur of bronze vessels in the reign of Ch'ien-lung.⁵⁰⁾ Cha Shên-hsing [153] edited a chronological collection of Su Tung-p'o's poems, a book in as many as fifty *chüan*. This sort of compilation is tantamount to a thorough piece of research on the life of the famous poet, as the poems were not originally arranged according to their date of composition.⁵¹⁾ Hsü Tsêng [154] wrote a book entitled *Poshih Tao-jên Yi-shih* [155] or *Anecdotes from the Life of Chiang K'uei* [156]. It is likewise an admirable work.⁵²⁾ It is unnecessary to point out that as early as the 5th century the Chinese were very skilful in making graphic descriptions of histor-

ical figures, even depicting their personal idiosyncrasies.⁵³) But truthfully to recount anecdotes concerning a person who had lived several hundred years ago really needs something other than mere imagination or talent: some historiographical training in fact. The work entitled *T'ang Ts'ai-tzū Chuan* [157] or the *Talented Writers of the T'ang Period* compiled by Hsin Wên-fang of the Yüan dynasty,⁵⁴) and the *Kiangsi Shih-shê Tsung-p'ai T'u-lu* [158] or *An Illustrated Chart on the Succession of the Inheritance of the Kiangsi Poets* compiled by Chang T'ai-lai [159] of the Ch'ing dynasty, represent another way of biographical writing pertaining to traditional Chinese studies.⁵⁵)

The tradition of writing an autobiography and having it appended to one's own works began, I think, from the *Shih Chi*, the last *chuan* of which is Ssü-ma Ch'ien's account of his life. Here he tells us his family background, his determination to compile a comprehensive and accurate history of China from the legendary period of the Yellow Emperor to the glorious unification and expansion of the Han empire in his time; and the humiliation to which he was subjected after his intercession out of sympathy for a general in disgrace. Although his pathetic feeling and misfortune were not shared by his successors, whose job was to compile an official history for the preceding dynasty superseded by their own, this precedent was, nevertheless, followed by many other historians such as Pan Ku, Shên Yüeh, Wei Shou and Li Yen-shou. To his well-known work *Lun Hêng* or *Discourses Weighed in the Balance*,⁵⁶) Wang Ch'ung, the great thinker of the Later Han, also appended his autobiography. This ancient example was to some extent followed by a contemporary scholar of Chinese history, Ku Chieh-kang [160]. When, in the early twenties, he edited his collected articles dealing with ancient history from the viewpoint of a sceptic, he wrote a long autobiographical preface of more than fifteen thousand words. It tells us of his habit of watching Peking Opera when he was a student at Peking University, even during lecture-hours. According to him, the comparison of the similar plots of some historical plays of different background was the first thing that aroused his scepticism of the legendary parts of our ancient history.⁵⁷)

Of purely literary works such examples are much fewer. To my knowledge Chou Lü-ching [161], a playwright of the Ming dynasty whose talent was indeed many-sided, wrote an autobiography originally entitled *Lo-kuan-tzū Tzū-hsü* [162] or the *Autobiography of the Master Who Wears a Spiral Head-dress*. He was really a man of great ability and vast interests. In a *ts'ung-shu* edited by himself there are his writings on Chinese painting, the cultivation of orchids (or thoroughwort, *Eupatorium Chinese* according to Dr. Waley),⁵⁸) and other herbs, the preparation of delicious soups, rules of 'crane physiognomy' and different methods of physical experiments.⁵⁹)

Other scholars and writers, neither as prolific nor so ambitious, did not write, or at least did not publish, their biographies. Instead, biographies of another kind were often written and published for them by their friends. Sometimes these are either included in their own works published posthumously, or can be found in the works of their friends. There is, of course, the *mu-chih-ming* [163] or epitaph.

Although by epitaph we mean the inscription or writing on a grave-stone telling about the dead person, epitaphs in China are not necessarily engraved in stone. In fact, the deceased's descendants were very glad if the writing came from the hand of an intimate of his who was a great official, or from a very famous prose writer whose collected writings would be published and transmitted from generation to generation for admiration. As Chinese moral teaching stresses to some extent the importance of forgiveness, particularly towards a man who is dead and who is no longer able to plead for himself, and also because of the complicated social and official obligations, it is generally claimed that ninety-nine per cent of such epitaphs written are full of praise or at least euphemistic. As I have just said, Han Yü bore a grudge against Liu Tsung-yüan for many years because he thought that the cause of his loss of favour with the Throne which brought about his demotion⁶⁰) was a political intrigue engineered by a clique, to which Liu belonged. However, this feeling is not found in the *Epitaph of Liu Tzū-hou* [164], which was written by Han and is in *chüan* 32 of the *Han Ch'ang-li Chi*. Besides the epitaph there is still another kind of biography, called *hsing-chuang* [165] or biographical sketch, which is the original source-material provided by the descendants for perusal by the prominent person who has been requested to compose the epitaph of their ancestor. In the *Chu-chai Chi* [166] or *Collections from A Bamboo Studio* of Wang Mien [167], the famous talented scholar, and a man of integrity at the end of the Yüan dynasty, there is a *hsing-chuang* of his which is comparable to the *Wang Mien Chuan* [168] written by Sung Lien [169], as well as to the descriptions of his character and purity in the days of disturbance so vividly recorded in the Prologue to the famous novel *The Scholars*.⁶¹)

Letters are, of course, another important source for us to draw upon in reconstructing an animated and graphic picture of a man. In the collected works of nearly all important Chinese men of letters, a great number of letters they wrote to their friends are included. Sometimes these letters are published separately from the other works. A collection of letters is called *ch'ih-tu* [170] or sometimes *shu-chien* [171]. Having read Waley's interesting biography of Yüan Mei,⁶²) you may next pick up the work *Hsiao-ts'ang Shan-fang Ch'ih-tu* [172] for reading at random. This work not only shows the intimate relation in which Yüan stood to his close friends and associates, but also the true character and sense of humour of a prolific, brilliant writer.⁶³) In modern times, acridity and irony can also be found in the letters of Lu Hsün [173].⁶⁴) In his letters some of the names of personages were written in cryptic forms known only to some intimate friends. To decipher these would exhaust the time and energy of future historians.

It is delightful to know that as early as the 11th century scholars had already published a diary or daily record of a particular mission or journey. Huang T'ing-chien's *Yi-chou Yi-yu Chia-ch'êng* [174] or *Diary of the Cyclical Year Yi-yu In Yi-chou* may serve as an example of the former, and the *Travels* of both Lu Yu [175] and Fan Ch'êng-ta [176], recorded in the form of a diary, may serve as an example of the latter.⁶⁵) Chi Yün, the Grand Compiler of the Imperial *Ssü-k'u Ch'uan-shu*, was once involved in a case of leakage of information for which he

was banished to Sinkiang.⁶⁶) As a great writer of his time he was very fond of poetry and wrote a considerable number of poems there which were collected as his *Miscellaneous Poems in Urumtsi* [177],⁶⁷) a work in verse which is to some extent equal to a daily record of events. In addition, colophons from the hands of several Sung scholars, such as Su Tung-p'o, Tsêng Kung [178] and Lu Yu, were also collected and published.⁶⁸) Were they colophons of painting and calligraphy, their literary value would be low. But as source-material they may still be utilized by competent hands.

The role of *ts'ung-shu*, or collected single works which are mostly unpublished otherwise, plays indeed a great part in the study of the life of a prominent writer. In my experience there are at least three advantages. First, some of the historically important literary works which are not found elsewhere are preserved in some of the *ts'ung-shu*. Of the Chin-lou-tzü [179], a work of literary criticism in prose by the highly talented emperor Yüan-ti of the Liang dynasty in the Epoch of the North and South, there are still six *chüan* extant out of the original fifteen *chüan*, these six being preserved in the *Chih-pu-tsu Chai Ts'ung-shu* [180].⁶⁹) Some of the less important works of famous writers which may serve as valuable materials for the writing of their biographies are also to be found in the *ts'ung-shu*. For instance, scholars may be well acquainted with the poems of Lo Yin [181], a late T'ang writer, but the *Lo Chao-chien Ch'an-shu* [182] in the *Pai-ching-T'ang Ts'ung-shu* [183] attracts only a few readers.

Secondly, there are also some works indispensable to the historical study of Chinese literature which are found in the *ts'ung-shu*. The cymbal-songs [184] were prevalent in the period from the Han dynasty down to the period of the North and South, and are considered to be closely related to the folk-songs and the sacrificial rituals of Han times. Some of these songs are difficult to understand. Now the *Collected and Annotated Eighteen Songs from the Cymbals (Han Nao-kê Shih-pa-ch'ü Chi-chieh* [185] written by T'an Yi [186] of the Ch'ing dynasty can be found in the *Ling-chien Kê Ts'ung-shu* [187] or the *Ts'ung-shu from the Pavilion of the Intelligent Fabulous Bird*. It greatly helps to explain the style and the words of these songs. Another example is the *Hsiao Chih* [188] or the *Essence of Whistling*. 'Whistling and swaggering about' were features of a form of unconventional behaviour which was in vogue during the period of political division when the part of China south of the Yangtze River was saved from the barbarian invasion, but was virtually under the domination of the Taoist belief. Although whistling is often mentioned together with singing, it is in fact a particular method of chanting verses. In so far as the method is lost to us, the word *hsiao* (whistling) is used commonly as a literary allusion and very few people could trace its detailed origin. But this early work *Hsiao Chih*, which is preserved in one or two *ts'ung-shu* and which has been translated into English by the late Prof. E. D. Edwards, gives us tremendous help in understanding this unusual term.⁷⁰) Again, the *Chieh-ku Lu* [189] or *Records of a Deer-skin Drum* composed by Nan Cho [190] serves as a unique study of the musical performance of the T'ang period, while the *Han-yüan Ch'ün shu* [191] in 12 *chüan*, compiled by the Sung scholar Hung Tsun [192],

is a compilation of first hand information of the organization and development of the Han-lin Academy, together with some interesting anecdotes about the academicians. Works such as these are available only in the *ts'ung-shu*.⁷¹⁾ Let me now mention an extreme case to show how the *ts'ung-shu* can assist in the study of Chinese literature and its history. Wang Shih-chên [193] was the great poet of the late seventeenth century who advocated 'spiritual harmony' in the writing of poetry. The most famous poems he wrote in a certain year in Yangchow were entitled *Autumn Willows*. Thousands of words were said by his contemporaries in praise of these poems, but his works were vehemently attacked by a much younger scholar, who was in fact no other than Chao Chih-hsin [194], the nephew of this great poet. Thus a great controversy was stirred up, and, in later times, commentaries on these *Autumn Willows* poems edited by Wang Tsu-yüan [195] came to be regarded as important additions to the literature on the study of Chinese versification in general, and of Wang Shih-chên's intuitionist view in particular. This work⁷²⁾ is to be found only in the *T'ien-jang Kê Ts'ung-shu* [196].

The third advantage for us in studying the *ts'ung-shu* is that occasionally we may learn something, or collect some materials which are of great importance and for which there are, perhaps, no other sources. It would be useless to know that Ou-yang Hsiu published a work on the *Peony-trees in the City of Loyang* [197], or that our most brilliant *tz'ü* poetess of the twelfth century, Li Ch'ing-chao, had an adequate knowledge of polo, the mounted game introduced into China in T'ang times by Persians. But if we read Li Ch'ing-chao's postscript to the *Chin-shih Lu* [198] or *Records of Bronze and Stone Inscriptions* compiled by her beloved husband, Chao Ming-ch'êng [199], we would be amazed at the bulk of information we then possess about their private life. No married life could have been happier than the one which they enjoyed. If we contrast this with her later days, after her antiquarian husband had died an early death, and she was suffering bitterly in a chilly, cheerless, depressing environment, we shall understand why she was able to express her deep feeling with such poignant lines in her *tz'ü*. A few lines from this postscript are quoted below:

I married into the Chao family in 1101.⁷³⁾ My father-in-law was Minister of the Civil Service, but the family did not live extravagantly. Teh-fu [my husband] was at that time a student at the Imperial University. On the first and fifteenth of every month, he could leave college. He would pawn his clothing and with 500 cash in his pocket go to Hsiang-kuo Monastery in search of old prints and come home with some fruit. We would enjoy examining what he had brought while munching fruit together . . . I have a good memory, and sometimes after supper, sitting quietly in the Home-coming Hall, we would boil a pot of tea and, pointing to the piles of books on the shelves, make a guess as to which page in which volume of a book contained a certain passage and see who was right. The one making the correct guess would have the privilege of drinking his cup of tea first. When a guess was correct, we would lift up the cup and break out into loud laughter, so much so that sometimes the tea was spilled on our dress and neither of us was able to drink at all.

The Records of Bronze and Stone Inscriptions in the *Ya-yü T'ang Ts'ung-shu* [200] is without doubt of paramount importance.

Works of Literary Criticism

In Chinese classical literature, works of literary criticism are also written in accordance with chronological sequence, and in the course of their discussions they turn exclusive attention to the general social background, the style of the writing, the personality and particular characteristics of a literary figure. In the *Wên-hsin Tiao-lung* [201] or *Dragon Carvings of A Literary Mind*,⁷⁴⁾ several chapters are devoted to the lives of the illustrations writers, the mutual scorn among writers of the same period and their vicissitudes; and the chapter *Shih-hsü* [202] is nothing more nor less than a brief yet accurate history of Chinese men of letters over a period of more than one thousand years.⁷⁵⁾ Following the footsteps of the 'Dragon Carvings' and the *Shih P'in* [203] or *Gradation of Poetic Works*, there are about one hundred different works in Chinese literary history which in their titles adopted the terms '*shih-hua*' [204], '*tz'ü-hua*' [205], or '*ch'ü-hua*' [206], that is, 'Talks on' *shih* poems, *tz'ü* lyrics, or *ch'ü* songs (either dramatic or non-dramatic) respectively; and in most cases not only the works but also their authors are given a great deal of space. In the *Ssü-k'u*, *Shih-wên p'ing* [207] or works of criticism of poetry and prose-writing group themselves into a special section in the Catalogue. But there are works which could easily be overlooked even by scrupulous readers. For instance, Chiang K'uei or Chiang Pai-shih was a great *tz'ü* poet of the thirteenth century, but he was, many people would be surprised to know, also a successful literary critic. To the collection of his *shih* poems there is appended his *Shih Shuo* [208] or *Discourses on Poetry* in one *chüan*.⁷⁶⁾ Should we want to study Chiang's life in detail, this small work would be indispensable. Although we know that Chiang was able to create many new patterns for his own *tz'ü* writing, his own views on poetry can only be scrutinized in this seemingly subsidiary work.

Another instance may also be cited. Western scholars have long been labouring under the difficulty of reading Chinese books without proper punctuation. To be fair to Chinese history, we must be aware of the fact that China did begin its punctuation of texts as early as the eleventh century, and so far as literary works are concerned, the *Collected and Punctuated Texts of Nine Classical Works* edited by Liu Ch'ên-wêng [209] may be regarded as a work of pioneers.⁷⁷⁾ These nine works are: the *Lao-tz'ü*, the *Chuang-tz'ü*, the *Lieh-tz'ü*, the *Selected Pieces from Shih Chi* and *Han Shu*, the *Shih-shuo Hsin-yü* or *New Anecdotes from Social Talks*,⁷⁸⁾ and the *Poems* of Wang Wei, Tu Fu, Li Ho and Su Tung-po. This work of punctuation, however, is not very simple, as, according to Chinese tradition, it was originally called *p'i-tien* [210] or 'punctuation and inscription', and the latter part of it consisted in condensing one's opinion in succinct and incisive words. Sometimes this amounted to only one or two words which expounded the gist of the whole paragraph or the passage, and were inscribed on the top of the page or between the lines. Thus Liu's works are also considered to be a special kind of literary criticism, and such, a practice was followed from the Sung down to the Ch'ing dynasty. In order to learn about the man, we must learn about his works first, and how people judge him.

So far we have dealt generally with the nature of Chinese works of literary criticism, and the relation that such works bear to the activities of literary men of past ages. However, there are other works which are either studies on a particular book, such as the *Han-wên K'ao-yi* [211] or *Textual Comparisons between Different Editions of the Collected Works of Han Yü* by the great Neo-Confucianist scholar Chu Hsi of the Southern Sung dynasty, or on a special pattern of literature, such as Fang Ch'êng-p'ei's [212] important work on *tz'ü* poetry which is entitled *Hsiang-yen Chü Tz'ü-chu* [213] *Comments on Tz'ü from the Studio of Scattered Fragrance*.⁷⁹) These are not included in the Section of *shih-wên p'ing* or *literary criticism*. Therefore, we should also study with meticulous attention and immense patience all the other relevant sections in the *Ssü-k'u T'i-yao*, and also extend our field of consultation to some other catalogues published after the publication of the *Ssü-k'u*, so that we can be sure that no important works are overlooked, neglect of which might cause irrevocable mistakes in our study.

With regard to those miscellaneous works which also bear some relation to the lives and works of Chinese men of letters, it may be of value to know that they are to be found under two categories in *chüan* 13 and 14 of the *Concise and Annotated Catalogue of the Ssü-k'u*, the work I have mentioned before. In *chüan* 13, books are classified under the title *tsa-chia* [214], literally 'amalgamated philosophical works', while in *chüan* 14, *hsiao-shuo chia* [215], or 'novelettes', is the sectional heading for those works included therein. Historically speaking, these titles had their origins in the *Records of Bibliography* of the *Han Shu*, and they were two names given to two groups of pre-Ch'in peripatetic scholars that flourished during the Warring States period. However, this extrinsic and artificial demarcation has really nothing to do with the included works. It may therefore be helpful simply to disregard such sectional titles as well as the similar sub-titles, which are many, and study directly the contents of each work. We may be surprised to discover that all the books grouped under these two headings are in fact books which have a literary bearing and are therefore directly or indirectly connected with our present quest. In order to approach the matter with an open mind it is advisable always to notice when works include any of the following words in their titles: —

shih [216] a history

shih or *yi-shih* or *ku-shih* [217 reminiscences]

kao [218 manuscript]

pi [219 writing]

chih [220], *chih* [221], *chi* [222], *lu* [223], *tsai* [224].

These five words have the same meaning of 'records' or 'remarks'.

yi [225 discussion]

Yü [226], *hua* [227], *t'an* [228], *yen* [229].

These four words mean 'talk'.

wên [230 what is learned]

chi [231] or *pien* [232 collected or edited]

pu [233 supplement]

yüan [234 a garden, used figuratively, of course]

shu [235 book]

In fact, all these variant titles could mean exactly the same thing and are, beyond question, interchangeable. To read at random these miscellaneous works perhaps three points may, I think, be borne in mind. The first point is that, although they are classified under sub-titles in the *Ssü-k'u* as *tsa-k'ao* [236 miscellaneous studies], *tsa-shuo* [237 miscellaneous sayings], *tsa-p'in* [238 miscellaneous items], *tsa-tsuan* [239 miscellaneous collections], *tsa-pien* [240 miscellaneous records] or *tsa-shih* [241 miscellaneous events], *yi-wên* [242 strange tales] or *so-chi* [243 scraps], their contents are not necessarily haphazard. Some of them are exceedingly good, systematic works. The second point is that although their titles may be attractive, there are few strange or fabulous tales in them. The information given and the discussions which follow subsequently are generally very sober and interesting, and there are no grotesque ideas or silly talk. The last point that I wish to remind you of is that some of such works are also called *chi* [244 collections], but that their contents are not collected works of prose or poetry, as we have mentioned more than once above. The *Kuei-êrh Chi* of Chang Tuan-yi [245] of the Sung period may serve as an illustration of this point.⁸⁰⁾ The same applies to another work, the *Ch'ui-chien Lu* [246] or *Records of Blowing Air on a Sword* of Yü Wên-pao [247].⁸¹⁾ A passage from the latter work may be cited as an example:

When Su Tung-po was in the Imperial Academy he asked an expert singer on his secretarial staff about the difference in style between himself and Liu Yung [248] as *tz'ü* writers. The man said: 'Liu Yung's *tz'ü* "On willow-bank in the morning breeze under a waning moon" would sound best if sung by a teenage girl to the tune of ivory castanets painted red, while your works call for a stout man from the west of the Pass singing your famous line of "Eastward goes the huge river" marking time with iron clappers instead.'

The above-cited passage has been quoted directly or indirectly by many of the scholars studying Chinese literary history. But such materials are abundant, indeed inexhaustible. It is necessary for us to drink deep.

The following ten works are treated exactly as miscellaneous writings in the catalogues of classical books compiled in the traditional way. In the title of each of them there is at least one character in agreement with what we have just discussed, namely, either the word *tsa*, or *pi*, *lu*, *yü*, *hua*, *t'an*, *chi*, *pu*, *shu*, etc. These works are the *Kuo-shih Pu* [249 *Supplements to the T'ang Dynasty History*] of Li Chao [250] and the *Yu-yang Tsa-tsu* [251 *Miscellaneous Writings from Yu-yang*] of Tuan Ch'êng-shih [252]. These are two works of the T'ang period. The *Yi-chüeh Liao Tsa-chi* [253 *Miscellaneous Records taken from the Yi-chüeh Huts*] of Chu Yi [254], the *Nêng-kai Chai Man-lu* [255 *Writings Done at Random In the Studio of Corrigible Works*] of Wu Tsêng [256], the *Mêng-ch'i Pi-t'an* [257 *Sketches by A Dreamer's Stream*] and its two supplement by Shên Kua [258]⁸²⁾ the *Hsi-ch'i Ts'ung-yü* [259 *Miscellaneous Words from the Western Stream*] of Yao K'uan [260], the *Yeh-k'ê Ts'ung-shu* [261 *Miscellaneous Items by A Rustic*] of Wang

Mou [262], the *Mên-sê Hsin-hua* [263 *New Talks While Catching a Louse*] of Ch'ên Shan [264] and the *Lao-hsueh An Pi-chi* [265 *Writings from the Huts of Late Learning*] of Lu Yu: these books were all written by scholars of the Sung dynasty. The *Jih-chih Lu* [266 *A Day by Day Record*] is the collected notes on random reading kept up for more than thirty years by the great classical scholar Ku Yen-wu [267] of the middle of the seventeenth century, when China was under the oppressive rule of the Manchu conquerors.⁸³) As the contents of all of them have some connection with either literary works or with prominent literary men, they may be sufficient, I think, to illustrate this type of writing, of which at least one thousand works are available. It is not possible for one to consult all of these works in a limited space of time. But it may still be quite fairly regarded as our own fault should we fail to hit the right nail on the head just because we have neglected a work the contents of which we have dismissed as a 'literary medley'.

Among the afore-mentioned works there is no need to mention that the *Yeh-k'é Ts'ung-shu* is a *ts'ung-shu* in name, not a *ts'ung-shu* in fact. It may be of interest, however, to mention that nearly all of these miscellaneous writings are written in each work as brief entries, and in some cases, such as the *Day by Day Record*, are systematically classified. The latter has a number of *chüan* which are specially devoted to literature and the activities of historical literary figures.⁸⁴) A work of the same nature as such miscellaneous works, but which gives differing titles to its various chapters, is the well-known *Yen-shih Chia-hsün* [268] or *Precepts of the Yen Family* by Yen- Chih-t'ui [269], a man of letters of the first rank under the rule of the Northern Ch'i in the middle of the sixth century. In this praiseworthy work, although it is by nature a form of moral advice given by Yen to his sons and dear ones, there is one *chüan*⁸⁵) which is of paramount importance to students of Chinese literature and history.

Encyclopaedius and Foreign Sources

So far we have discussed most of the possible source-materials pertaining to our field of research. However, my article would be incomplete if I neglected to inform you of the possibility of collecting materials from the traditional *lei-shu* [270] or Chinese encyclopaedias, and also from the books which were written by foreign scholars and officials who lived in China in the past and cultivated an interest in things Chinese and Chinese literature. We are all already aware that in the *lei-shu* long-forgotten materials and fragments of important works which are not extant nowadays can still be traced. In my opinion, even the Buddhist *Tripitaka* and the *Two Collections of the Taoist Literature* or the *Tao-tsang* can also be utilized as *lei-shu* to some extent. Professor L. Carrington Goodrich has recently published a book-review of one of my works. He summarizes in one passage a brief sketch of the life of a Taoist priest Lu Hsi-hsing [271] of the Ming dynasty, who is the main figure of my work.⁸⁶) He writes as follows:

He seems to have been born in the year 1520 at Hsing-hua, in Yangchou-fu, and later died there, probably after 1601. (At the age of 81 he penned a foreword which reported that he was writing on a boat on the Lu River, near T'ungchou — the place where this reviewer was born.)

I must admit here that I came upon the afore-mentioned record of Lu's octogenarian age in a Tantric commentary of his, the *Lêng-yen Ching Shu-chih* [272 *The Principles of Sūrangama Sūtra*] in Vol. 89 of the First Series of the Second Collection of the *Tripitaka in Chinese*, after the ransacking of a number of other works had failed me. I am not going to mention here the names of all the *lei-shu*, as probably you are familiar with most of them. However, it might be relevant for me to point out here that if it had not been for his careful and laborious study of both the *Shih-wu Chi-yüan* [273] of Kao Ch'êng [274] and the *Yao-shan T'ang Wai-chi* [275] of Chiang Yi-k'uei [276], the two encyclopaedias of the Sung and the Ming dynasty respectively, that most respected scholar the late Wang Kuo-wei would never have been able to open up the hitherto uncultivated field of the study of Chinese drama under the Mongol Yüan dynasty.⁸⁷⁾

In concluding this topic I must also mention that some works written by foreigners sojourning in China or serving at a Chinese Court are also worthy of note. As modern Chinese scholars would read with due appreciation the works of Pelliot, Wilhelm, Karlgren, Waley and others, so our predecessors would study the *Liu-wên Shih-shih* [277 *Facts Collected from the Writings of Liu Tsung-yüan*] compiled by a Korean scholar, Ts'ui Wên-ch'ing [278]. I have recently learned that some of our scholars have been showing their deep interest in the *Talented Writers of the T'ang Period* which I mentioned earlier, a work written by a very learned *sé-mu* [279] in the Yüan dynasty.⁸⁸⁾ It is this tradition of study that I hope all of my Chinese contemporaries will bear in mind.

NOTES

1) Cf. p. 679, on Hung-hsien [280], the heroine in the *Hung-hsien Chuan* [281] or the *Tale of the Red-thread Maid*, a short story of the T'ang dynasty; p. 1300, on O-lü-hua [282], a female fairy; etc.

2) Ed. Hsiao Shuang-chi An [283].

3) The *Pei-chuan Chi*, compiled by Ch'ien Yi-chi [284] in 160 *chüan*, with two more *chüan* appended to it, is complete only up to the Chia-ch'ing period; ed. Kiangsu Shu-chü [285]; the *Hsü Pei-chuan Chi* [286] compiled by Miao Ch'üan-sun [287] in 86 *chüan* provides additional materials from the Tao-kuang to the Kuang-hsü period; the *Pei-chuan Chi Pu* [288] compiled by Mien Êrh-ch'ang [289] in 60 *chüan*, with one more *chüan* appended to it, includes extra personages, some of whom died as late even as the Republic, ed. Research Institute, Yen-ching University, Peiping [290].

4) *Chi-yüan Pien* in 3 *chüan*, published either separately or in the *Li Shên-ch'i Wu-chung* [291]; it can also be found in the *Yüeh-ya T'ang Ts'ung-shu* [292]. Also the *Ch'ung-chiao-ting Chi-yüan Pien* [293] by Lo, ed. Tung-fang Hsüeh-hui [294], 1925.

5) Shanghai, Chung Hua, 1959.

6) 16 *chüan*. Compiled by Mo Yu-chih [295]. It is a work based upon titles listed in the *Ssü-k'u Ch'üan-shu Chien-ming Mu-lu* [296], and gives data on all of the editions seen or heard of by the compiler. The *Shu-mu Ta-wên Pu* [297] compiled by Fan Hsi-tsêng [298] is also an important work; ed. Nanking, 1931.

7) Vols. 1-3; Shanghai, Chung Hua, 1962.

8) Or we may call it the *Songs of Ch'u*, a title used by Professor D. Hawkes in his translation, Oxford, 1959.

9) *chüan* 57.

10) *chüan* 84.

11) *chüan* 63.

¹²⁾ This is my general impression. To be more precise, I may, perhaps, offer a few instances: cf. *chüan* 164, *Li Chiang* [299]; 171, *Li Han* [300]; and 192, *Chang Ch'ang-tsung* [301], in which information about several other personages, not listed in the Table of Contents, can be found.

¹³⁾ Also *chüan* 161–162, *Sung-shih Hsin-pien* [302].

¹⁴⁾ *Hsü Yu's* name is found in *Chuang-tzū*, *chüan* 1, *Hsiao-yao Yu* [303 or Transcendental Bliss, as H. A. Giles renders it in his translation.] The story of 'washing ears' can be found in *Kao Yu's* [304] commentary of *Hui-nan-tzū* and in *Huang-fu Mi's* [305] *Kao-shih Chuan* [306] in *Han-wei Ts'ung-shu* [307].

¹⁵⁾ *Chiu T'ang-shu*, 192, *Ssü-ma Ch'êng-chên* (308); 94, *Lu Ts'ang-yung* [309].

¹⁶⁾ Also in *Sung Shih* 459; *Liao Shih*, 106 and *Sung-shih Hsin-pien*, 179.

¹⁷⁾ *Yin-yi* is found also in *Sung-shu*, 93; *Sui Shu*, 77; *Nan Shih*, 75–6; *Pei Shih*, 88; *Chiu T'ang-shu*, 192; *Hsin T'ang-shu*, 196; *Sung Shih*, 457–8; *Chin Shih*, 127; *Yüan Shih*, 199; *Ming Shih*, 298; *Hsin Yüan-shih*, 241; and *Sung-shih Hsin-pien*, 177. In *Yüan-shih Hsin-pien*, 51, however, this Biography is called *Yi-yi* [310].

¹⁸⁾ *Hou-han Shu*, 57. Scholars such as *Liu Shu* [311], *T'an Fu* [312 a] were all men of letters.

¹⁹⁾ Also in *Hou-han Shu*, 106; *Pei-ch'i Shu*, 46; *Sui Shu*, 73; *Nan Shih*, 70; *Pei Shih*, 86; *Hsin T'ang-shu*, 197; *Sung Shih*, 426; *Chin Shih*, 128; *Ming Shih*, 281; *Hsin Yüan-shih*, 229 and *Sung-shih Hsin-pien*, 168.

²⁰⁾ Also in *Sung Shu*, 92; *Liang Shu*, 53; *Wei Shu*, 88; *Chiu T'ang-shu*, 185; *Yüan Shih*, 191–92 and *Yüan-shih Hsin-pien*, 48.

²¹⁾ For instance, in *Hou-han Shu*, 106, *Jên Yen* [312 b].

²²⁾ Also in *Yüan-shih Hsin-pien*, 54.

²³⁾ *Han-shan-tzū Chi* (*Ssü-pu Ts'ung-k'an* hereafter abbreviated as SPTK, 1st Series) includes the poems of *Shih-tê* and also those of *Fêng-kan* [313]. cf. also *Han-shan*, *Cold Mountain*, translated by Burton Watson, 1962.

²⁴⁾ *Fang-shu* is found in *Hou-han Shu*, 112, only. In other histories the term *fang-chi* is generally adopted, see *San-kuo Chih*, 29; *Pei-ch'i Shu*, 49; *Chiu T'ang-shu*, 191; *Hsin T'ang-shu*, 204; *Sung Shih*, 461–2; *Liao Shih*, 108; *Chin Shih*, 131 (together with the *Huan-chê Chuan*, 314 or *Biographies of Eunuchs*); *Yüan Shih*, 203; *Ming Shih*, 299; *Hsin Yüan-shih*, 242 and *Sung-shih Hsin-pien*, 181. *Kao-sêng Chuan* in 14 *chüan*, was compiled by Monk *Hui-chiao* [315] of the *Liang* dynasty. This work was supplemented by the *Hsü Kao-sêng Chuan* in 30 *chüan*, compiled in the *T'ang* dynasty by Monk *Tao-hsüan* [316], which was again supplemented by the *Sung Kao-sêng Chuan*, also in 30 *chüan*, compiled by Monk *Tsan-ning* [317].

²⁵⁾ On *Wang Fan-shih* (c. 590–660), cf. *Tun-huang To-so* [318], 3; also *T'ai-p'ing Kuang-chi* [319], 82. On the works of *Shao Yung*, see *Yi-ch'uan Chi-jang Chi* [320, SPTK, 1st Series], in 4 vols.

²⁶⁾ cf. *Han Shu*, 22, *Li-yüeh Chih* (a); 25, *Chiao-sü Chih* and 93, *Ning-hsing Chuan* [321].

²⁷⁾ Both the *Li Chih* and *Yüeh Chih* can be found in *Tsin Shu*, 19–23; *Sung Shu*, 14–22; *Nan-ch'i Shu*, 9–11; *Wei-shu*, 108–9; *Chiu Wu-tai Shih*, 142–5; *Sung Shih*, 98–142; *Liao Shih*, 49–54; *Chin Shih*, 28–40; *Ming Shih*, 47–63; *Hsin Yüan-shih*, 81–94; *Sung-shih Hsin-pien*, 26–31 and *Yüan-shih Hsin-pien*, 78–9. The *Li-yüeh Chih* can be found in *Han Shu*, 22; *Hsin T'ang-shu* 11–22 and *Yüan Shih*, 67–71. The *Yin-yüeh Chih* [322] can be found in *Sui Shu*, 13–15, after which it is only to be found in the *Chiu T'ang-shu*, 28–31.

²⁸⁾ See *Sung Shih*, 142, *yüeh* (17).

²⁹⁾ Also in *Sui Shu*, 29–31; *Chiu T'ang-shu*, 38–41; *Hsin T'ang-shu*, 37–43; *Sung Shih*, 85–90; *Liao Shih*, 37–41; *Chin Shih*, 24–6; *Yüan Shih*, 58–63; *Ming Shih*, 40–6; *Hsin Yüan-shih*, 46–51; *Sung-shih Hsin-pien*, 22–3 and *Yüan-shih Hsin-pien*, 71–6.

³⁰⁾ *Tung-ching Meng-hua Lu* and four other works in one volume, Shanghai, 1957.

³¹⁾ *Ning-ku-t'a Chih* [323] in one *chüan*, by *Fang Kung-chien* [324], and the *Ning-ku-t'a Chi-lüeh* [325] in one *chüan*, by *Wu Chên-ch'ên* [326]; both are found in the *Chao-tai Ts'ung-shu* [327].

³²⁾ This *tz'ü* poem entitled *Chin-lü-ch'ü Chi Wu Han-ch'a* [328 *A Poem to Wu Han-ch'a sung to the Tune Golden Threads*] can be found in *T'an-chih Tz'ü* [329 *Lyrical Poems Composed in a Snap of the Fingers*], the collected *tz'ü* verses of *Ku. Wu* was found to be involved in an examination-case, was

therefore incriminated and banished in 1657, and was not set free until after twenty three years in 1681 upon Na-lan's interceding and paying ransom for him. cf. Wu's biography in *Ch'ing-shih Lieh-chuan*, 70; and both Wu and Ku's biographies in the *Ch'ing-shih Kao*, 489.

³²⁾ *Sou-yü Tz'ü* [330] and *Tuan-ch'ang Tz'ü* [331], both in one *chüan*, can be found in the *Ssü-yin Chai Tz'ü* ed. [332]. In a lithographed ed. of 1900 these two works are published in one volume.

³⁴⁾ Also in the *Pei Shih*, 91; *Sung Shih*, 460; *Liao Shih*, 107; *Chin Shih*, 130; *Yüan Shih*, 200—1; *Ming Shih*, 301—3; *Hsin Yüan-shih*, 244—6; *Sung-shih Hsin-pien*, 180; *Yüan-shih Hsin-pien*, 52; In *Hsin T'ang-shu* the character [333] is changed to [334].

³⁵⁾ *Ming Shih*, 308, *Chien-ch'ên Chuan*.

³⁶⁾ *Ch'ing-shih Lieh-chuan*, 79, *Erh-ch'ên Chuan* (b), cf. also *Ch'ing-shih Kao*, 489. The case mentioned here happened in 1648, when a certain Huang Yü-ch'i [335] was found guilty of conspiracy. See also *Ch'ien Ch'ien-i* by Prof. L. Carrington and J. C. Yang in *Eminent Chinese of the Ch'ing Period*, Vol. 1, pp. 148—50, Washington, 1943.

³⁷⁾ *Erh-shih-wu Shih Pu-pien*, 1—6, Shanghai, K'ai-ming, 1936—37.

³⁸⁾ It is called *pai-kuan* in *Hou-han Shu*, 34—8; *Sung-shu*, 39—40; *Nan-ch'i Shu*, 16; *Sui Shu*, 26—8; *Hsin T'ang-shu*, 46—9; *Liao Shih*, 45—8; *Chin Shih*, 55—8; *Yüan Shih*, 85—92; *Hsin Yüan-shih*, 55—63; and *Yüan-shih Hsin-pien*, 81—6. In the *Tsin Shu*, 24; *Chiu T'ang-shu*, 42—4; *Chiu Wu-tai Shih*, 149; *Sung Shih*, 161—72; *Ming Shih*, 72—6 and *Sung-shih Hsin-pien*, 36—9, it is called *chih-kuan*. But it is only in the *Wei Shu*, 113 that the title *kuan-shih* [336] is found.

³⁹⁾ See *Li-tai Chih-kuan Piao* [337] in 63 *chüan* ed. 1780; and Hung's work, ed. 1821.

⁴⁰⁾ *Journal of Oriental Studies*, Vol. 2, No. 2, University of Hong Kong, 1955.

⁴¹⁾ I use A. Waley's translation; 'The Liberator' (*Yeh-t'ien Huang-ch'üeh Hsing* 338] in his *Chinese Poems*, p. 81. cf. *Ts'ao Tzû-chien Chi* [339], ed. TPTK, 1st Series.

⁴²⁾ *Shih-ming Pieh-hao So-yin* [340], 1957.

⁴³⁾ Photostat. ed in SPTK, 1st Series, 2 vols.

⁴⁴⁾ cf. *Han Ch'ang-li Chi*, 18, *Yü Feng-hsiang Hsing Shang-shu* [341]; *Hsin T'ang-shu*, 202, *Liang Su* [under *Su Yüang-ming* 342]; 203, *Ou-yang Chan* [343].

⁴⁵⁾ cf. *Han Ch'ang-li Chi*, 17, *Yü Ssü-pu Lu Yüan-wai Shu* [344]; 10, *Yü Yüan-Hsiang kung Shu* [345] 37, *Yü Ju-chou Lu Lang-chung Lun Chien Hou Hsi Chuang* [346]; 38, *Chien Fan Tsung-shih Chuang* [347]; 39, *Chü-chien Chang Chi Chuang* [348].

⁴⁶⁾ cf. Chang Hsüeh-ch'êng's [349] *Wên-shih T'ung-yi* [350], *Wai-pien*, 2, *Han-liu Erh Hsien-shêng Nien-p'u Shu-hou* [351]; cf. *Han Ch'ang-li Chi*, 1, *Fu Chiang-ling T'u-chung Chi-tsêng Wang Erh-shih Pu-ch'üeh Li Shih-yi Li Erh-shih-liu Yüan-wai Han-lin San Hsüeh-shih* [352]; 2, *Yüeh-yang Lou Pieh Tou Ssü-chih Shih* [353]; 3, *Yi-tso Hsing Ho Chang Shih-yi Shih* [354] and *Yung Chên Hsing* [355]. Also some poems in the collected works of Liu Yü-hsi.

⁴⁷⁾ *Tu Kung-pu Shih Nien-p'u* in one *chüan*, by Lu Yin [356]; and the *Tu Kung-pu Ts'ao-t'ang Shih Nien-p'u* also in one *chüan*, by Chao Tzû-li [357], ed. 1110; also in *Ku-yi Ts'ung-shu* [358].

⁴⁸⁾ It was edited by Wei Chung-chü [359] and contains the following four works: *Han Wên-kung Chi Nien-p'u*, in one *chüan*, by Lu Ta-fang [360]; *Han Wên-kung Li-kuan Chi*, in one *chüan*, by Ch'êng Chü [361]; *Han Wên-kung Nien-p'u*, in five *chüan*, by Hung Hsing-tsu [362]; and *Liu Tzû-hou Nien-p'u*, in one *chüan*, by Hsin An-li [363]. Ed. 1730; also in *Yüeh-ya T'ang Ts'ung-shu*.

⁴⁹⁾ Appended to only some of the editions.

⁵⁰⁾ In five *chüan*. Ed. *Yüeh-ya T'ang Ts'ung-shu*.

⁵¹⁾ *P'u-chu Tung-p'o Pien-nien Shih*, ed. 1761. Some of Su's poems give dates in their titles, as for example the *Hsin-ch'ou Shih-yi Yüeh Shih-chiu Jih Chi-yü Tzû-yu Pieh-yü Chêng-chou Hsi-mên Chih-wai Ma-shang Fu-shih Yi-p'ien Chi-chih* [364]. But commentators still had to consult other relevant materials before they could confirm that this cyclical year *hsin-ch'ou* was 1061.

⁵²⁾ 2 *chüan* in *Yü-yüan Ts'ung-k'ê* [365].

⁵³⁾ For instance, the *Shih-shuo Hsin-yü* or *New Anecdotes of Social Talk* edited by Liu Yi-ch'ing [366]. cf. V. T. Yang, 'About Shih Shuo Hsin Yü' *Journal of Oriental Studies*, Vol. 2, No. 2, University of Hong Kong, 1955.

⁵⁴⁾ In 10 *chüan*, in *Yi-ts'un Ts'ung-shu* [367] etc.

- ⁵⁵) Chang's work can be found in the *Chih Pu-tsu Chai Ts'ung-shu* [368].
- ⁵⁶) cf. *Lun Hêng*, transl. by A. Forke, 2 vols., New York, 1952. In *chüan* 50, Hsü-chih [369] of his *Wên-hsin Tiao-lung* (*Carving A Dragon at the Core of Literature*), Liu Hsieh also wrote a brief sketch of his life.
- ⁵⁷) See *Ku-shih Pien* [370], vol. 1; its preface was translated by A. W. Hummel and published as an *Autobiography of a Chinese Historian* (Gu Jieh-gang), Leiden, 1931.
- ⁵⁸) *The Nine Songs*, p. 17. Lond., George Allen & Unwin, 1955.
- ⁵⁹) The *ts'ung-shu* compiled and published by Chou is called *Yi-mên Kuang-tu* [371] and contains 107 works. It was first published in 1597, but there are many editions printed afterwards.
- ⁶⁰) In 803. cf. *Han Ch'ang-li Chi*, 22, *Chi Ho-nan Chang Yüan-wai Wên* [372].
- ⁶¹) cf. *Chu-chai Chi*, edited by Wang Chou [373], a son of Wang Mien. It is a work in three *chüan*, with one more *chüan* as supplement, while the *hsing-chuang* is appended to it as the last *chüan*. Ed. 1798; or in the *Shao-wu Hsü-shih Ts'ung-shu* [374]. Wang Mien's biography can also be found in *Sung Wên-hsien-kung Ch'üan-chi* [375]. 27. *The Scholars* is an English translation of the famous Chinese novel *Ju-lin Wai-shih* [376] of the eighteenth century by Yang Hsien-yi and Gladys Yang, Peking, 1957.
- ⁶²) *Yüan Mei*, George Allen & Unwin, 1956.
- ⁶³) Ed. *Sui-yüan San-shih-pa Chung* [377]; it is also called *Sui-yüan Ch'ih-tu*.
- ⁶⁴) *Lu-hsün Shu-chien*, 2 vols. 2nd ed., 1948.
- ⁶⁵) The cyclical year *yi-yu* corresponds to 1105. Huang was banished to Yi-chou and died in that year. All these works, including Lu Yu's *Ju-shu Chi* [378] in six *chüan* and Fan Ch'êng-ta's *Wu-ch'uan-Lu* [379] in two *chüan* and *Ts'an-luan Lu* [380] in one *chüan*, can be found in the *Chih Pu-tsu Chai Ts'ung-shu*.
- ⁶⁶) In 1768 a certain Lu Chien-tsêng [381] was seriously involved in a case due to be brought to trial, the outcome of which would have made him liable to the confiscation of his family property. He was Chi's intimate relative, and it was learned that Chi tipped him off about the impending trial. When this leakage of information was discovered, Chi was himself punished by banishment to Urumsai that year, and was not summoned back to Peking by the Emperor Ch'ien-lung until 1770. cf. *Ch'ing-shih Lieh-chuan*, 28; *Ch'ing-shih Kao*, 326; also *Chi Yün*, by Fang Chao-ying in *Eminent Chinese of the Ch'ing Period*, vol. 1, pp. 120—3, Washington, 1943.
- ⁶⁷) *Wu-lu-mu-ch'i Tsa-shih* [382], in one *chüan*. Ed. *Chieh-yüeh Shan-fang Hui-ch'ao* [383].
- ⁶⁸) Most of these are included in the *Chin-tai Pi-shu* [384].
- ⁶⁹) And also in other *ts'ung-shu* such as the *Lung-wei Pi-shu* [385]. A Yüan edition of this work is regarded as a rare book.
- ⁷⁰) *Hsiao Chih* is found either in the *Ku-shih Wên-fang Hsiao-p'in* [386] or the *Yi-mên Kuang-tu*. cf. also the *Hsiao-fu* [387] by Ch'êng Kung-sui [388], in *Wên Hsüan*, 18; Fêng Yen's [389] *Fêng-shih Chien-wên Chi* [390], *Ch'ang-hsiao Pu* [391]; and *Shih-shuo Hsin-yü*, *Chien-ao* [392]. See also E. D. Edwards, 'Principles of Whistling', *Hsiao-Chih* — Anonymous, Bulletin of S.O.A.S., Vol. XX, 1957. *Hsiao Chih* is generally attributed to Sun Kuang [393] of the Tsin dynasty.
- ⁷¹) *Chieh-ku Lu* is in the *Shou-shan Kê Ts'ung-shu* [394] and in other collections. *Han-yüan Ch'ün-shu* is included in the *Chih Pu-tsu Chai Ts'ung-shu*.
- ⁷²) *Yü-yang Shan-jên Ch'iu-liu Shih Chien* [395] in one *chüan*.
- ⁷³) The only year of Chien-chung Ching-kuo in the reign of Emperor Hui-tsung, the cyclical year being *hsin-ssü*.
- I use here Lin Yu-tang's transl. of it which is found in *The Importance of Understanding*, pp. 145—6, with slight alterations at my discretion. Lond., Heinemann, 1961. *Chin-shih Lu* is published separately, but it is still considered to be in this collection. It can also be found in the *Tan-shêng T'ang Yü-yüan* [396].
- ⁷⁴) Translated by Prof. Vincent Yu-chung Shih as *The Literary Mind and the Carving of Dragons*, Columbia University, 1959.
- ⁷⁵) See *Ts'ai-lüeh* [397], 47; *Chih-yin* [398], 48; *Ch'êng-ch'i* [399], 49 and also *Shih-hsü*, 45.
- ⁷⁶) *Pai-shih Shih-chi*, SPTK, 1st Series.

⁷⁷⁾ See *Sung Shih*, 438, *Ho Chi* [400]; and also Liu Wên-tien's [401] *San-yü Cha-chi* [402], 1, on *piao-tien* [403]; Shanghai, 1928.

⁷⁸⁾ *Ssü-k'u Chien-ming Mu-lu Piao-chu*, p. 764, on *Hsü-ch'i Chi* [404] and other relevant entries throughout the work; Shanghai, 1959.

⁷⁹⁾ In 5 *chüan*, in the *Tu-hua Chai Ts'ung-shu* [405].

⁸⁰⁾ In three *chüan* which are divided into three series; it is included in the *Chin-tai Pi-shu* and other collections.

⁸¹⁾ In the *Chih Pu-tou Chai Ts'ung-shu*. cf. Ch'ên Shao-yi, *Chinese Literature*, p. 396; New York, Ronald, 1961.

⁸²⁾ These books are given at random, and serve merely as examples. However, for Shên Kua and his comments on literature, cf. *Mêng-ch'i Pi-t'an*, 3—5, 14—15, etc., and also Donald Holzman, 'Shên Kua and His Mêng-ch'i Pi-T'an', *T'oung Pao*, Vol. XLVI, Livr. 3—5, 1959.

⁸³⁾ See *Jih-chih Lu Chi-shih* [406], Foreword.

⁸⁴⁾ *Chüan* 3 (Odes), 5, 13 and 18—21 on other later poems, etc.

⁸⁵⁾ *Wên-chang* [407]; cf. also *Mien-hsüeh* [408].

⁸⁶⁾ Liu Ts'un-yan, *Buddhist and Taoist Influences on Chinese Novels*, vol. 1, Wiesbaden, Otto Harrassowitz, 1962. cf. also *Pacific Affairs*, vol. XXXVI, No. 1, 1963.

⁸⁷⁾ *Shih-wu-Chi-yüan* in 10 *chüan*, in *Kê-chih Ts'ung-shu* [409], or *Hsi-yin Hsüan Ts'ung-shu* [410]. The *Yao-shan T'ang Wai-chi* is an independent work in 100 *chüan*, with 7 more *chüan* appended to it called *Ou-chün* [411].

⁸⁸⁾ Ts'ui Wên-ch'ing was a Korean scholar who lived during the Sung dynasty. On the works of Hsin Wên-fang, cf. Professor Ch'ên Yüan, *Yüan Hsi-yü Jên Hua-hua K'ao* [412], pp. 59—60.

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A BOTANICAL EXCURSION IN THE KEMPE COLLECTION

BY

BO GYLLENSVÄRD

This is a slightly revised version of a paper published in Swedish in a volume dedicated to Dr. Carl Kempe on his 80th birthday Dec. 8th 1964.

China's decorative art can be profitably studied from many angles, as witness the unabated stream of publications on this subject. The majority of investigations have concentrated on some special field, connected either to a particular period or to a particular material, primarily ceramics, and there are relatively few general studies of style. The diversity of the collection of Chinese art which Dr. Carl Kempe has assembled in the course of more than thirty-five years makes this suitable for special studies as well as for more general surveys. There is no space here for a satisfactory review of the three different groups of objects included in this collection, viz. monochrome ceramics, gold and silver, and glass. Consequently it seems appropriate to look for a common thread with which to bind together these so different groups of material. One such theme with several interesting aspects is the depiction of flowers, a type of pattern that occurs both in the categories of the Kempe collection and in all Chinese art and handicrafts. While the Kempe collection contains only a few examples of the polychrome porcelain from Ming and Ch'ing, the decoration of which is particularly rich in flower motives, a study of it from this angle is nevertheless worth while for a botanist.

It is remarkable that during the Early Bronze Age, when art in China achieved a surprisingly rich design, the ornamentation displays no motifs from the plant world but only zoöomorphic and geometric patterns. In fact, it is not until the middle of the first millenium B.C., (i.e. during the Huai period 650—221 B.C.), that the first plant motifs appear on small bronzes, jade and lacquer work, chiefly from the Ch'u state. Most common is a simple four-leaf pattern, used to decorate mirrors and other utensils, but in some cases there is a relatively naturalistic depiction of a lotus flower. This lack of flowers in art is particularly noteworthy considering how often both trees and plants are mentioned in the contemporary poems "Odes". The excellent translation of these by Professor Bernhard Karlgren mentions a fair number of plants and trees. The latter include the peach, plum, cherry, jujube, mulberry, weeping willow, pear, elm, oak, bamboo, pine and catalpa. Various types of water plants such as the lotus are mentioned as

well as mallow, hibiscus, chrysanthemum, peony, cymbidium and many others. There are both useful and decorative plants, the latter being frequently used to symbolize feminine beauty.

Thus, even though many trees and plants were familiar and appreciated during the Bronze Age in China, there was clearly no interest in reproducing them artistically. Nor is it easy to examine the simple quadripetal flowers in their schematic form from that time but possibly they are meant to represent *Trapa natans*, the horn nut, Ch. Ling Chiao. The quadripetal flower and the few examples of the lotus flower are isolated occurrences in decorated art from the first centuries B.C., and the flower motif does not become at all common until the first century A.D. Buddhism was probably an important force behind the introduction of flowers as a motif for artistic reproduction and its influence is particularly marked during Wei and T'ang, when Buddhism flourished. The outstanding cultural and economic prosperity during the T'ang dynasty was accompanied by greater horticultural activity, as is clear from contemporary sources. There had already been a considerable interest in the cultivation of ornamental plants during the Han dynasty (206 B.C.—221 A.D.) with its vast palace gardens containing flowers collected from far and near. The magnificent gardens of the Sui emperors (589—618) with their numerous rare plants are also praised as being unsurpassed. The hey-day of horticulture was however the Sung dynasty (960—1279), as witness the multitude of treatises and poems on flowers written at that time as well as the important role played by the flower motif in contemporary paintings.

This modest study is not intended to provide a systematic account of the adoption of flowers in decorative art. It should be regarded more as a botanical excursion among the beautiful things in the Kempe collection that have been decorated with floral motifs. For the sake of clarity, however, the plant motifs have been arranged by their families in the flora. The date of each flower's first appearance in Chinese art is given if known, along with observations which it is hoped will be of some botanical or cultural significance in this context.

COMPOSITAE

Chrysanthemum sinense, Ch. Chü.



When the chrysanthemum is first mentioned in The Odes and the classics, the reference is to a rather insignificant plant with yellow flowers that grows wild in central China. It was regarded as a medicinal herb that conferred longevity. Similar properties were attributed to the dew from this flower. It soon became popular as a decorative plant and larger, more magnificent varieties were cultivated. White and purple blooms appear first during the T'ang dynasty and a number of colour-

ful, powerful species during Sung. The varieties were probably produced by crossing *indicum* and *morifolium*, the latter with white and purple flowers but also growing wild. The cultivation of chrysanthemums in China and Japan gradually achieved an extent and variety that has few parallels in horticulture. There are now thousands of varieties, many of which have been introduced in Europe and America as well.

In art, the chrysanthemum first appears during T'ang, in a modest form such as that to be found on a silver-plated bronze comb in the Kempe collection (Pl. 1 a). Two pheasants are flying among somewhat stylized sprigs of chrysanthemum. It is also depicted among wayside flowers on silver beakers and caskets, though usually in summary form. Not until Sung does it become easier to identify, and then particularly when it lends its shape to a cup or bowl. Ch'ing-pai provides particularly beautiful examples of this (Pl. 1 b and 2 a). The petals are exquisitely modelled round the sides of the vessel and extend right up to the rim. The chrysanthemum is shaped into bowls and dishes at all times and in all materials. There is a cylindrical Ming vase decorated in enamel showing the luxurious chrysanthemum together with bamboo and peony (Pl. 2 b). Our little text illustration is taken from a white porcelain box manufactured in the 18th century. It shows a plant with three flowers on a delicate stalk and somewhat stylized leaves. The drawing is in *an hua* or secret decor.

Like most other plants used as patterns in the applied arts, the chrysanthemum has a symbolic value. Blooming late, it became the special flower of Autumn and represents the month of October.



Artemisia keiskeana, Ch. Ai, An-lü.

One of the "eight precious things", which occur in the innumerable symbolic pictures of the Ming and Ch'ing periods, is the artemisia leaf. It is reproduced nearly heart-shaped with jagged edges and a curved tip either singly or repeated. A late T'ang porcelain casket in the Kempe collection has an engraved ornament of five leaves radiating from a little flower in the centre (Fig. 1). Then there is a much later porcelain figure of a lion playing with a ball, placed on an artemisia leaf (Pl. 3 a). This charming 17th century piece comes from the Te-hua factory in Fukien and was certainly used as a lucky ornament. This leaf is often found instead of the *nien hao* (period mark) on the bottom of pieces of porcelain, from the K'ang Hsi period (1662—1722), since it was forbidden at times to reproduce the emperor's name on fragile articles of porcelain.

The leaf as a symbol of happiness is undoubtedly a relic of this plant's medicinal properties, e.g. as an analgesic. A bunch of artemisia hung near the bed was also supposed to drive away evil spirits. Moreover, dried fibres of this plant could be used to light one's pipe. The plant grew wild in various parts of China.

CUCURBITACEAE

Citrullus vulgaris, Ch. Hsi-kua, water melon.



This plant with its juicy fruit appears to have been appreciated for a long time in China, since its shape has been used in specimens since the 10th century. Opinions differ as to when it first appeared in China but the most probable date appears to be during the Five Dynasties, i.e. after T'ang, when it was introduced from the West through Chitan. It probably came from South Africa originally but was cultivated for a long time in India and Persia before it reached the Far East. It is depicted in both silver and ceramics, a good example being a miniature Sung jug in celadonware, which shows what a suitable model this fruit can be (Pl. 3 b). Naturalistic portrayals of the melon plant with leaves and fruit are also common in the Sung period. There are Ting yao showing the plant with and without child figures, a combination that recalls the motif's symbolic content. The fruit with its many seeds naturally stands for fertility. A convincing reproduction of the water melon decorates the base of a little dish in Ting yao (Fig. 2).



Cucumis melo, Ch. T'ien-kua, melon.

Compared to the water melon, which is almost globular in shape, the ordinary melon is more ovoid but both have grooved sides. The leaves differ, too, and there is no mistaking *Cucumis melo* on the glass vase in Pl. 4 a. This is a spirited, convincing portrayal of the plant as it appears growing freely in a garden. Leaves, flowers and ripe fruits are seen together on the thick stalks, some of which terminate

in an amentum. A naturalistic touch is the inclusion of a butterfly among the runners. The motif is in relief and the glass has a yellow-green colour. The vase is from Ch'ien Lung (1736—95).

The melon, like the water melon, is common in China and also symbolized a wealth of progeny. It is not known when *Cucumis melo* was first cultivated on any scale in China but it may be a native plant and is mentioned in the literature at least from the T'ang period.



Lagenaria vulgaris, Ch. Hu-lu, bottle-gourd.

Another sizeable fruit that is often reproduced in Chinese decorative art is the calabash or bottle-gourd. Its characteristic shape may be used to advantage for both vases and jugs, especially since the dried shell of the fruit has been used since time immemorial as a container for water and other liquids throughout the Old World. In China it is mentioned as early as during the Bronze Age, while good examples of its use in art are to be found in T'ang and particularly in Sung and later periods, an extra swelling being added to the neck. A good instance in the Kempe collection is a late T'ang miniature jug in Yüeh yao (Pl. 4 b). The natural shape has been adjusted slightly to give the jug a practical and attractive outline; the long narrow neck has been replaced by a globular section similar to the lower half. For a vase such as that from Ch'ing-ho Hsien in Pl. 4 c, this upper part forms a suitable neck and mouth. This particular vase is also decorated on the outside with a palmette pattern in relief.

The calabash could also be used for ornaments such as the two pins in Pl. 5 a, with their gourd-shaped heads. The two sections have been made from tightly folded gold plate and the fruit is held in the grasp of four tongue-like leaves in filigree work. These ornaments are representative of the exquisite taste of the Sung period.

The collection's most naturalistic portrayal of a calabash is much more recent — a desk receptacle for water, made out of glass (Pl. 5 b). It is unusual in that the fruit is lying on its side with the hole uppermost. A decorative support is provided by the stalk with its leaves and growing fruits in relief, partly free of the base. The thick glass has a flared, greeny brown colour. It was produced in the 18th century.

The symbolic meaning of the calabash is closely bound up with Taoism. The attribute of Li T'ieh-kuai, one of the eight immortals, is a calabash and a crutch bound together. The gourd contains the magic elixir of life and hence also symbolizes long life and happiness. It is sometimes used to indicate purity.

RUBIACEAE

Gardenia jasminoides (radicans), Ch. Chih-tzŭ, gardenia.



The gardenia, with its beautifully shaped white or cream-coloured flower is a garden plant that occurs all over China where it has long been appreciated for its appearance and lovely scent. Under favourable conditions it will grow into a small tree but usually occurs as an evergreen bush. Chinese women are fond of wearing a gardenia in their hair and presumably the flower has been imitated as an ornament in precious metals. In the Kempe collection, however, it is to be found decorating the bottom of two porcelain dishes from Hung Chih (1488—1505). A branch with two flowers and two buds has been painted in blue against a yellow background under the glaze (Pl. 6). The painting is executed in fine shades of cobalt blue, which heightens the natural appearance of the flowers as well as the leaves.

The gardenia is usually regarded as November's flower.

CONVOLVULACEAE

Convolvulus japonica (Calystegia japonica), Ch. La Pa Hua, Hsüan Hua, bindweed.



The most common creepers in China, whether wild or cultivated, are almost certainly the varieties of *Convolvulus*. It is difficult to say when it first won the appreciation of flower lovers but in art at least it appears from the Ming period onwards. Its pink or blue flowers have a proud, trumpet-like shape well suited to imitation in different materials. In this collection it is reproduced, for instance, in the flashed glass of a small snuff bottle that has tendrils with different flowers climbing round its side (Pl. 7). Even though the colour in this case is turquoise on a yellow background there is no mistaking the shape of the convolvulus. The leaves on the stem are entirely decorative, as is the case with sprays of different flowers reproduced so frequently in Chinese decorative art.

Among other things, convolvulus symbolizes marital bliss, particularly when it is shown entwining the trunk of a pine tree.

PUNICACEAE

Punica granatum, Ch. Shih-liu, pomegranate.



The Chinese flora with its enormous variety of wild and cultivated families, has only a small proportion of imported plants. There is however no doubt that the pomegranate tree was introduced to China from the Near East — probably from Persia — during the 3rd century A.D. and became particularly widespread during the T'ang dynasty. The tree is easily recognized both from the red fruit, which splits when it is ripe and reveals a number of 'dells' each containing many seeds, and from the flower, which is also red with the petals attached to a cone-shaped ovary. The T'ang pieces in the Kempe collection include a small, white porcelain box that undoubtedly represents a pomegranate with its typically close-set leaves (Pl. 8 a). Another T'ang piece, a silver vase, shows a flowering branch of the same plant (Fig. 3). The flowers are not easy to identify but other silver pieces have the same branch together with fruits, which cannot be mistaken. At all events, the flowers are sensitively drawn and illustrate the contemporary interest in floral motifs.

The collection has no example of this plant from the Sung period and it only becomes common among the Ming pieces. A truly beautiful portrayal of what is unquestionably a pomegranate branch — showing the ripe fruits with their core full of seeds, a flower and bud and some leaves — is to be found incised under the glaze on a bowl from Yung Lo (Fig. in text). The entire bowl is in fact decorated in *an hua* with different flowers, all equally deftly drawn. The pomegranate appears on several other pieces of porcelain and silver in the collection but the above must serve to indicate the popularity of this pattern.

Apart from being decorative, this motif like most others had a symbolic significance. The fruit usually indicates fertility but sometimes stands for an abundance of good things in general.

BEGONIACEAE

Begonia evansiana, Ch. Ch'iu Hai-t'ang, begonia.



A branch with flowers buds and leaves executed in the most delicate filigree work and thin gold plate, includes a large flower that is presumably meant to be

Begonia evansiana (Pl. 8 b). The oval bloom with its four petals narrowing somewhat towards the centre is characteristic for this pink garden plant, common in China, with its fleshy, reddish green leaves. The leaf forming a background to the flower has ragged edges as though it has been attacked by some insect. The goldsmith who created this exquisite ornament for the hair has naturally adapted both flowers and leaves to his purpose, so that between the heavy petals in filigree work there are smaller leaves of gold plate, which were probably covered with some coloured material, enamel or feathers. The buds are also clearly those of begonia, though this branch also includes *Cymbidium* and a small bunch of bamboo leaves. The begonia was enjoyed in China as an autumn flower corresponding to *Malus spectabilis* in the spring. There is also a delightful legend attached to this flower which makes it particularly suitable for ladies' jewellery. It is said that a lady had long been separated from her lover and spent many years mourning his absence. She spent much of her time at the northern window in her garden. Suddenly a flower grew up at this point, watered by her tears. It was a begonia, come to comfort her in her sorrow.



MALVACEAE

Althea rosea, Ch. Shu K'uei (Malva from Szech'uan), hollyhock.

Many varieties of this family have existed in China since the Bronze Age. The mallow is mentioned first, followed by hibiscus, while *Althea* seems to have been the last to win recognition as a garden plant. It is probably a native of southern China, more precisely Szech'uan, from where it has spread to other parts of the country. It occurs here and all over the world in a number of different colours with single or double blooms. The flower of the hollyhock appears relatively late as a decoration on cups and bowls, probably not before the Ch'ing period. The collection contains several examples in thin white porcelain, of which the one illustrated in Pl. 8 c is perhaps the most beautiful. The flower is delicately shaped and the foot, which turns out at the base, has a green glaze, heightening the impression of a living flower. It is marked Ch'êng Hua in the bottom but is from a later period, probably K'ang Hsi.



Hibiscus mutabilis, Ch. Mu Fu Jung, rose mallow.

This flower has long been cultivated in China for its ornamental value and it is praised in Sung and Ming poetry. When the large blooms open in the morning, they are white or pink, but towards the evening they take on a deeper hue. The plant flowers in autumn, with single or double flowers. Ch'eng-tu in Szech'uan used to be famous for its city wall covered with this flower and is still known as the Hibiscus Town.

When reproduced on *objets d'art* it is not always easy to distinguish the different kinds of hibiscus flowers from the hollyhocks. A yellow glass bowl in the collection has a large flower in relief on the inside bottom (Pl. 9 a); this is most probably a *Hibiscus mutabilis*. The shape of the petal and particularly the inner ring of turned-in petals are most like this flower, which is undoubtedly a highly suitable subject. This glass bowl has not been dated exactly but there are several signs that it is earlier than Ming.

Another portrayal of this flower from Yung Lo (1403—24) is shown in Fig. 4. This branch with one large flower in the centre and three smaller ones has been incised in an *hua* decor on a white porcelain bowl. Identifying the flower is no problem in this case since the same motif appears on several early Ming pieces of blue-white porcelain.

Symbolically, no clear distinction is made between this flower and the mallow and both are regarded as flowers of autumn.

Hibiscus rosa-sinensis, Ch. Fu Sang, Rose of China.

This species of hibiscus was originally red but white and yellow flowers appear later. The Chinese name is really that of the tree which grows on the legendary islands in the Eastern Ocean, where the sun rises.

It is naturally impossible to be certain which of the different varieties is represented in the floral patterns on porcelain and other pieces. For one thing, the stylized nature of the reproduction will always complicate matters.



Malva sylvestris, Ch. Chin K'uei, mallow.

As early as in The Odes and in Chou Li the mallow is mentioned as one of the plants collected for sacrificial rites. Later it was prized for its decorative quality and reproduced by T'ang and Sung artists. This is not surprising since it grows wild all over the country and must have been a familiar sight. It is certainly included among the flowers sketched into the landscapes with animals and birds on silver from the T'ang period. In the collection there is a little porcelain dish, probably late T'ang, in the shape of an open mallow flower (Pl. 9 b). Seldom has a delicate bloom been so sensitively translated into this hard material without losing its identity. Underneath, one finds a ring of sepals encircling the petals.

The collection also has instances of this flower being used for bowls in Yüeh yao. It is interesting that this shape becomes less common later on, when the hibiscus and hollyhock appear to have been used instead.

The mallow was used as the special symbol for October and also to indicate autumn.



VITACEAE

Vitis vinifera, Ch. P'u-t'ao, grape vine.

Although wine was being drunk in China during the Han dynasty, i.e. about the birth of Christ, the vine was not cultivated by the Chinese until the T'ang period, when it was introduced from Central Asia. This explains why the vine and bunches of grapes do not appear as ornaments until about 650 A.D. During the 7th and 8th centuries, however, the vine was much used for decorating bronze mirrors and pieces of silver. The best example of naturalistic design is the vine portrayed on a box in the shape of a shell, both halves of which are decorated on

the outside with different variations of this theme (Fig. 5). Bunches of grapes, leaves and tendrils have been accurately depicted, while another T'ang piece, a silver bowl (Fig. 6), has a more symmetrical composition. Even though this later example is more stylized and adapted to its artistic purpose, there is no mistaking the motif. As S. Cammann has pointed out in his studies of T'ang mirrors with lion and grape vine motifs, there is a symbolism connected with marriage and he uses the term marriage mirror for this type. It seems natural to associate the bunch of grapes with a large family.

Typically enough, the next time the vine is used to any extent in Chinese decorative art is during the Ming period and again probably under western influence. Luxuriant vines laden with grapes are thus a favourite motif on the early blue-white porcelain from the beginning of the 15th century and there are a couple of flower-shaped Yung Lo dishes in the collection with *an hua* decor of this type. The trunk is stronger than in the T'ang style and has an asymmetrical composition of branches, leaves and tendrils well balanced by three luscious bunches of grapes (Fig. in text).

The motif is also used in Ch'ing work, often with squirrels among the branches. There is an exquisite example of this in the form of a white porcelain vine leaf with a vine, a bunch of grapes and a squirrel in relief (Pl. 10 a).



SAPINDACEAE

Nephelium litchi, Ch. Li Chih, litchi.

The litchi, a special Chinese nut that grows wild in Southern China, is a fruit that became popular at least from the Ming dynasty onwards. Its shell is granulated, as is clear from the exquisite little cup in bisquit porcelain included in the collection (Pl. 10 b). A half nut, lined on the inside with silver, forms the actual cup. The complete fruit by its side has a poem in pierced lattice-work on its upper surface and probably served as a cricket cage; a hole runs between it and the cup. The two nuts are joined together by a branch with leaves, which are coloured cobalt blue under the glaze. There is also a rather more simple cup of this type in Te-hua porcelain from the 17th century (Pl. 11 a).

RUTACEAE

Citrus medica, var. *sacroductylus*, Ch. Fo-shou kan, finger lemon.



A peculiar fruit that has proved popular with Chinese artists is the variety of lemon that resembles a human hand and which consequently has been poetically termed the hand of Buddha. It is not certain when this motif was first used in art or as an ornament but it was probably not until the Ming period. Several Ming pieces in the Kempe collection provide beautiful examples of the decorative use of this fruit. Most imaginative is the combination of this lemon and a peach to create a small wine jug, with a handle in the form of a branch and the leaves of the fruits surrounding the spout. On the lid there is a bat carrying the *shou* sign. The entire piece is thus made up of symbols for happiness and long life (Pl. 11 b).

The finger lemon could also be represented as a charm, like the one in pale green glass shown in Pl. 13 a; this, too, is probably a Ming piece.

The name given to this fruit — the hand of Buddha, signifying happiness and blessedness — is a sufficient indication of its symbolic importance. The fruit has a powerful, attractive scent and is used as a sacrifice to Buddha. As we have seen, it is often combined with the peach and pomegranate to form a lucky constellation.



LEGUMINOSAE

Phaseolus angularis, Ch. Ch'ih Hsiao Tou, adzuki-bean.

Flashed on to a little glass snuff bottle in the collection is a scene with the rapacious bean cricket standing on a branch with seed pods (Pl. 12). The type of plant portrayed cannot be determined but if its leaves have been accurately drawn, it should be *Phaseolus angularis*, a bean that is common in China and known in England as the adzuki bean. It is not certain whether the motif has any special symbolic significance but a keen power of observation has at all events produced a convincing portrayal.

ROSACEAE

Malus spectabilis (*floribunda* and *halliana*), Ch. Hai-t'ang, flowering apple.



Chinese poets devoted particular interest to this fruit tree during the T'ang dynasty and in a thesis on "A Hundred Flowers" (Pai Hua P'u), the prime minister Chia Tan referred to Hai-t'ang as the "Fairy of the Flowers". Two Sung emperors also wrote famous poems on this flowering tree and it frequently appears in paintings. *Floribunda*, which is the most widespread variety, grows into a small tree with a wealth of pink or red flowers. The petals are rather more pointed than in the prunus species, so that it is probably the flowering apple which the goldsmith intended to reproduce in the hair ornament shown in Pl. 14 a. Each petal is finely modelled from gold thread pierced at the base, which is a disk intended to carry a jewel or a pearl.

Apple blossom was one of the favourite symbols for feminine beauty.

Malus prunifolia, Ch. Hua Hung, apple.



Many varieties of apples have also been cultivated in China for their fruit. A porcelain dish in the collection has two ripe apples painted in red with blue stalks under the glaze (Pl. 13 b). However, the drawing does not permit a more exact determination than *Malus*, possibly *prunifolia*.

The apple is a symbol of peace and is much used in sacrifices for peace. A bride should keep a slice of apple under her tongue during the wedding ceremony as a guarantee of peace in her married life.

Prunus mume, Ch. Mei Hua, apricot.



Prunus is undoubtedly the most important genus of flowering trees in China and has many varieties that are liked for their flowers as well as for their fruit. One of the most popular since time immemorial has been Mei Hua, which most closely resembles the apricot and can live for as much as a thousand years. Each January its gnarled, twisted trunk puts out new shoots with pale pink flowers on bare branches. Consequently it has come to symbolize long life as well as winter. Many poems have been devoted to Mei Hua and a number of prominent painters from the Sung period onwards have created masterpieces with this motif.

It is thus only natural to find the flowers used also in the decorative arts. Mei Hua has been used in this way ever since the T'ang dynasty, as can be seen from the numerous examples in Shosoin, the imperial collection in Nara, Japan. In the Kempe collection there is a small Sung box of porcelain, the lid of which is decorated with *Prunus* in the moonlight (Pl. 14 b). This recalls the contemporary ink drawings, in which this motif is so popular.

Other good examples from this collection include another glass bottle from Ch'ien Lung (1736—95) decorated in enamel (Pl. 15). The twisted trunk growing from a rock in the garden forms a trellis-work round the cylindrical neck of the bottle. The flowers on the naked branches have been sensitively drawn in different stages of development. — Mei Hua has become the special flower of winter and the month of January, which is when it flowers. By association it has also become a symbol of long life. With the pine and bamboo it constitutes "the three friends".



Prunus persica, Ch. T'ao, peach.

Of all the *Prunus* trees the peach is probably the most legendary and appreciated both for its delicious fruit and the beautiful pink flowers. As early as in The Odes the young girl is likened to a peach blossom and in Taoism the fruit symbolizes

long life, since in the Western Paradise it is said that the peach tree bears fruit that bestows immortality. The tree, the flowering branches and the fruit are all popular motifs in art, always with a symbolic significance. In the Kempe collection the peach motif appears in several different contexts from different periods. A small Sung water cup for a bird cage with Kuan glaze is one example (Pl. 16 a).

A cup of beaten silver in the form of an open peach with a branch and leaves for handle represent an imaginative, elegant translation of a natural shape into an article of use (Pl. 16 b). In this case the silversmith has not been content to reproduce the fruit itself but has decorated its exterior with flowers and leaves on a background of punched circles (Fig. in text). This cup is clearly from the Ming dynasty, while another peach-shaped wine cup of clay from Yi-hsing is from the 18th century, probably Yung Chêng. Here the potter has gone so far as to place a kernel of darker clay on the inside (Pl. 16 c).



Rosa multiflora, Ch. Ch'iang Wei, rose.

Just as the rose has been a favourite in the western world ever since antiquity, so the Chinese delighted in cultivating certain species of this flower long before it spread outside the Mediterranean countries. *Multiflora* and *sinensis* were particularly appreciated. The former has white, pale pink or deep pink blooms, which sit close together on branches that frequently grow along the ground. It flowers during the spring and early summer. Crossing with *sinensis* and other species has produced many new varieties, including the polyanthus roses.

There is an attractive picture of *Rosa multiflora* growing in a garden next to a rock on the 18th century glass bottle already mentioned (Pl. 15).



MAGNOLIACEAE

Magnolia denudata and *liliflora*, Ch. Yü-lan, magnolia.

This beautiful bush, which in springtime has large white flowers on bare branches, is known to the Chinese as the jade orchid. It grows wild in many places in China

and was being cultivated as a garden plant during the T'ang dynasty at the latest. Bushes of impressive age and size are to be found in many temples and gardens and its symbolic significance is tied up with its early flowering. It thus stands for the month of May and also represents feminine beauty and charm. One might expect to find this beautiful flower reproduced a great deal in art. It is in fact represented in flower painting but appears to have been used most as a pattern on 18th century porcelain. The collection includes an exquisite vase of white porcelain in the shape of a newly-opened magnolia with buds and stalk, the latter used as the base (Pl. 17). The flower is so convincingly modelled that at first glance one might take it for the living flower. Far from being a direct imitation of nature, however, the vase is the result of a sensitive transformation of a living object into a dead material that has been instilled with a living shape.



RANUNCULACEAE

Peonia suffruticosa, Ch. Mu-tan, tree peony.

Next to the lotus, no flower has been reproduced more frequently in Chinese art than the tree peony. In classical literature it is mentioned as far back as The Odes but it is difficult to say exactly when it first came to be portrayed in art. At all events it was probably not later than the T'ang dynasty. There are 8th century stone reliefs with exuberant plants and baroque flowers that must be meant to represent peonies. In applied art, on the other hand, it is not as easy as one might expect to find these flowers. There is a silver bowl in the collection that has sprays of flowers which are most like the peony (Fig. 7).

This motif becomes much more common during the Sung period, when it is found in ceramics and other materials. A chased gold dish is decorated with sprigs of peony radiating from the centre in a rhythmical composition (Fig. 8). A companion cup has a similar motif in the bottom and a dragon as a handle. A magnificent variation is to be found on a round box in *blanc de chine*, the top of which is devoted to a naturalistic reproduction of the luxurious peony. Both flower and leaf are accurately reproduced in this 18th century article (Pl. 18 a).

Examples of the peony motif in different materials can be found from every period but we must make do with just one more — a small porcelain dish in soft-paste, probably from Yung Chêng (Fig. 9).

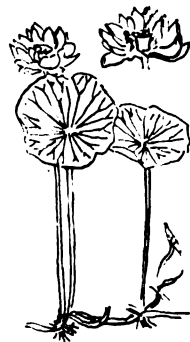
Peonia albiflora, Ch. Shao-yao, peony.



Besides the tree peony, the smaller variety, *albiflora*, so popular in Europe, is also cultivated in China. It has been used since olden times, for instance in The Odes, with the flower serving as a token for tender feelings between young people. It could be handed to a friend as an unspoken injunction "do not forget me". This peony grows wild in China but cultivation for a thousand years has produced hundreds of varieties in different forms and colourings. Both Mu-tan and Shao-yao were particularly popular during the Sung period and the expression in ancient floral literature "Mu-tan in Loyang and Shao-yao in Kuanglin" (Yangchow) indicates where the largest plantations were. Many special theses on Shao-yao appeared during the Sung dynasty, of which Wang Kuan's is the most complete and still the most reliable. He mentions a garden belonging to the Chu family in Yangchow with sixty thousand plants of this flower, which people travelled from far and near to see when it was in bloom.

A beautiful example of Shao-yao is to be found in the bottom of a gold dish in the collection that is probably early Sung (Fig. 10). Two S-curved stalks carrying wide-open blooms with the typical seed-vessel have been composed within a circular central field. Another magnificent variation of the motif is to be found on a large Sung Ting dish, of which the entire bottom is covered in luxurious twigs of peony arranged in softly curving lines (Fig. 11). In this case the leaves are freely stylized but the blooms are easily recognized.

The Chinese regard the peony, particularly Mu-tan, as the queen of flowers and consequently it symbolizes wealth and honour; however, it also represents literary success, love and happiness in general. The peony also stands for the spring and the month of March.



NYMPHACEAE

Nelumbo nucifera, Ch. Ho and Lien, Lotus.

The lotus, with the peony, is the flower most frequently reproduced in Chinese art and one of the earliest to appear there. Thus an open lotus flower is often

seen together with Buddha himself, sometimes as a halo round his head or in sprays framing his figure but more often as a throne for The Enlightened One. The oldest object in the Kempe collection with the lotus used in the last of these ways is an iron mirror from the 4th or 5th century A.D., the reverse side of which is covered by a gold plate with Taoist figures: Hsi Wang-mu and Wang Ku-hsiang, the rulers of the throne of the Western and the Eastern Paradise, on an open lotus (Pl. 18 b). There is no mistaking the characteristic outline of this flower but it is surprising to find it used with Taoist divinities.

These lotus flowers are somewhat schematically drawn compared with the examples shown in Fig. 12, which belong to an early T'ang silver box in the shape of a globe with gilded decoration. Here we see the flower from above and to one side so that the petals appear in their typical shape and location, framing the equally characteristic seed-vessel. While the flower is botanically correct, its stalk and leaves have been completely stylized to form a suitable medallion. An even more naturalistic portrayal of the lotus has been achieved by the silversmith in Fig. 13, which shows flower, bud, leaf and stalk in an exuberant drawing. This ornament is found on a number of large silver T'ang bowls together with other equally lively reproductions of plant motifs, including the peony. Only a few of all the reproductions of the lotus from the T'ang period in the Kempe collection can be mentioned here. Other late examples are the elegant sprays in pierced silver work on some hairpins (Fig. 14). Here the softly winding stalk grows out of the mouth of a wild animal (Makara) in accordance with Indian iconography and it passes through the water to reach the sunlight with its open flower. There is also the silhouette of a large leaf. In another case, a T'ang silversmith has been content to portray the beautiful leaf with two mandarin ducks flying overhead (Pl. 19 b), and this leaf then emphasizes the outline of the decorated box.

During the Sung period (960—1279), the lotus motif is almost as popular but is now found particularly often on ceramics, chiefly on Ting yao and Ch'ing-pai. A beautiful example of the free, almost impressionistic drawing used at this time is taken from a large open bowl in Ting yao (Fig. 15). Deft cuts with a knife or spatula have conjured up flowers, leaves and stalks out of the thin porcelain walls; the whole has then been covered with a cream coloured glaze before being fired. In a similar portrayal in Ch'ing-pai (Fig. 16) the flower has been placed directly above the fan-like leaf.

During the Ming period (1368—1644) the lotus was used equally often, now chiefly on porcelain from Ching-tê Chên. One of the most beautiful motifs in the genre is on a large dish from Hsüan Tê with an *hua* decor in the bottom (Fig. 17). Here the artist has assembled a bunch of water plants dominated by the lotus and including *Sagittaria*. This apparently naturalistic flower study is given its decorative shape by the knot low down and the way in which the stalks tail off into wavy lines. There are many other examples of *Nelumbo nucifera* as a decoration on Sung, Ming and Ch'ing ceramics in the Kempe collection. The shape of the lotus flower was often copied in different materials from the T'ang period up until Ch'ing.

ORCHIDACEAE

Cymbidium pumilum, Ch. Lan Hua, orchid.



The Chinese wild orchids are not as magnificent as the tropical species. The most common is in fact a modest, medium sized plant with yellow green flowers as a "perfume for kings". *Cymbidium* grows in the Yangtzu valley and has been known and appreciated by the Chinese since the Bronze Age. Its delicate outlines probably explain why it has been reproduced so often in ink drawings. It does not become common in decorative art until quite late, i.e. Ming and Ch'ing. A good example of its applicability in silver work is provided by a circular casket, the lid and underneath of which are decorated each of them with a plant of *Cymbidium* against a background of punched circles. (Fig. in text). Here the flower no doubt symbolizes feminine charm, as it does in the gold filigree hair ornament in Pl. 19 a. In the latter case it is shaped like a larger flower with decorative ornaments.

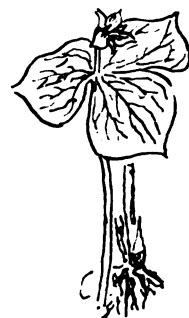
Among other things, the orchid symbolises long life for the family, feminine charm and the good reputation of the scholar.

LILIACEAE

Hemerocallis flava (*fulva* and *mibor*), Ch. Hsüan Hua, day lily.



A number of silver stem cups and boxes from the T'ang period have symmetrically drawn flowers in a landscape as a background for a hunting or animal motif. It is difficult to identify these as they are often highly stylized but in some cases they appear to be lilies. In view of the major part played by the day lily in Chinese medicine and also as an ornamental plant ever since the Bronze Age, it seems reasonable to expect that it is this yellow flower which is intended. For a long time it was held that the day lily, which was already known and appreciated in the Old World in antiquity, was a native of the Mediterranean but now scholars are agreed that China is its country of origin. A typical example of this flower is to be found in the Kempe collection on a silver box incised with birds and flowers (Fig. 18).



Trillium petalon, Ch. Yen Ling Ts'ao, trillium.

The flower of this herb can be translated with imagination and taste into a beautiful porcelain bowl. The plant is made up of three leaves, three sepals and three white petals. The repetition of this trinity has been elegantly summarized by a Chinese master of the T'ang period in a white bowl (Pl. 20). It would be difficult to surpass this aesthetic adaptation of a natural object into an article of use.



GRAMINEAE

Bambusa vulgaris, Ch. Chu, bamboo.

Since the dawn of time bamboo has been important to the Chinese economy and it is to be found in most of the country. No plant can in fact compete with bamboo in utility, both in everyday life and in the highest flights of art. The tubular stem can be made into innumerable articles, large and small, for daily use, while the most exquisite carvings can be made in bamboo root or a section of the stem. It is thus natural that bamboo should have been used relatively early in artistic reproduction. During the T'ang period there are landscapes with various trees, including the bamboo. The bamboo motif forms an important branch of ink drawing from the Sung period onwards and many great artists and calligraphists have become famous for their portrayals of bamboo. Few motifs are better suited to the ink brush, since the typical sword-shaped leaf can be portrayed with a single stroke and the brush technique is closely allied to calligraphy.

In the applied art the motif is not so common, though in the T'ang period there are silver inlays in lacquer with figures in a landscape that includes bamboo stems. Nor is it easy to find examples from the Sung period and it is only in Ming and Ch'ing pieces that it becomes more frequent. The Kempe collection has some beautiful examples of the bamboo stem reproduced in Te-hua porcelain. A little cup

for a bird cage has been designed as a section of a bamboo stem with leaves in relief (Pl. 22 a). The imitation of nature has been adapted sensitively to the quality of the porcelain. Another delightful example of the Chinese craftsman's skill in transforming natural shapes is provided by a small snuff bottle (Pl. 21) representing two bamboo stems with two birds perched chirping upon them. Here, too, some leaves have been included in relief. The material, pale red coral, is relatively easy to model.

It was of course a much more simple matter to paint the bamboo motif in enamel on porcelain, as can be seen from the exquisite cup from Yung Chêng in Pl. 22 b. The freshness of the ink painting in this tomato-red study is in sophisticated contrast to the pure white porcelain.

The bamboo is in itself a pleasing motif and requires no special pleading but in China it is a symbol for a gentleman and is also one of "the three friends", who signify long life, i.e. prunus, pinus and bamboo.

HYDROCHARITACEAE

Vallisneria spiralis, Ch. K'u-ts'ao, eel grass.



The inside of an oval, quatrefoil silver bowl in the collection displays a carp and birds surrounded by plants with curled-up leaves that most probably are meant to represent an aquatic species (Fig. 19). The sweeping movement of the stems certainly suggest a water plant and since *Vallisneria spiralis* is not uncommon on blue-white Ming porcelain the motif may well have been familiar during the T'ang dynasty as well. This plant has no particular symbolic significance but provides a suitable means of indicating the gentle movement of the water.

ALISMATACEAE

Sagittaria sagittifolia, Ch. Tz'ü Ku, arrowhead.



One of the wild aquatic plants often found on Sung bowls in Ting yao is *Sagittaria*. The flowers are small and insignificant but the large, three-pronged, spear-shaped leaves are easily recognized. This plant is usually portrayed together with

other aquatics, chiefly the lotus, as is the case on a Ting bowl in the collection with a moulded design of peacocks in the bottom and water plants along the brim (Fig. 20). Another beautiful Ting bowl in the shape of an open flower is decorated with two mandarin ducks in the water; the surroundings are indicated by two leaves of *Sagittaria* and a clump of rushes (Fig. 21). In the Ming period, too, porcelain decorators were fond of including this decorative leaf among the lotus and other water plants. Thus it is found on all the blue-white dishes from the early 15th century that portray a bunch of assorted flowers. The same motif is found on a white dish with an *an hua* design in the collection (Fig. 17) but here the arrow-head leaf has been transformed slightly so that it looks more like a flower with three petals.

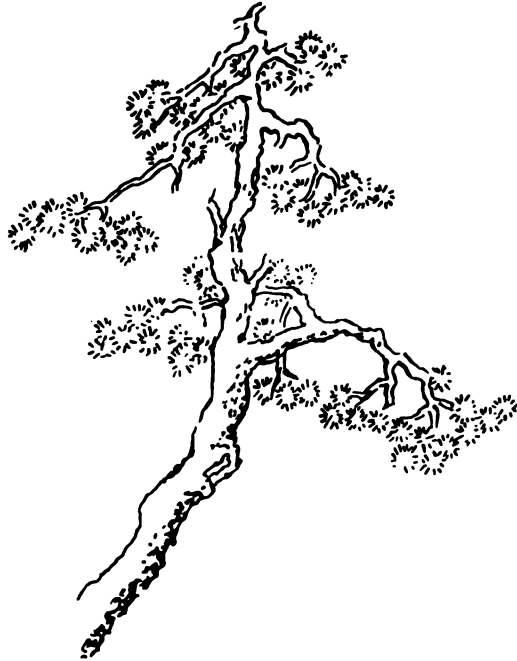
Sagittaria is not one of the flowers with a special symbolic meaning, probably because it never appears by itself but always together with more important flowers such as the lotus.

AMENTACEAE

Salix babylonica, Ch. Liu, weeping willow.



The weeping willow is one of the important wild trees in China that have constantly been appreciated for their utility as well as their beautiful shape. It is mentioned in the earliest poetry and occurs frequently as a poetic image. In painting too, this melancholy tree with its softly flowing branches appears from the Sung period onwards. Not until quite late, however, does it appear in the applied arts. It is of course best known from the "willow pattern", which was so extraordinarily popular on the blue and white services exported to England and other European countries during the second half of the 18th century. In the landscape on these pieces, the weeping willow occupies a prominent position together with pavilions, terraces, rocks and water. In the Kempe collection there is a small green urn of glass with a lid, decorated in relief with a shepherd boy on a water buffalo flanked by weeping willow and pine (Pl. 23). The relief produces a pleasing refraction of the light but also makes it more difficult to distinguish the motif. However, the gentle sweep of the willow leaf is easy to recognize and in this composition provides a fitting accompaniment to the simple tones of the boy's flute. Not surprisingly, the weeping willow is a symbol of humbleness.



PINACEAE

Pinus sinensis, Ch. Sung, pine.

A favourite motif in Chinese pictorial and applied arts is the pine, bamboo and prunus (Mei Hua), which as already mentioned symbolize "the three friends". These three have come to stand for long life. The pine is also much used in Chinese poetry and in Taoism it is venerated as it grows on the Blessed Isles. *Pinus sinensis* was particularly admired with its umbrella-like crown and irregular, gnarled trunk (Fig. in text).

In art, the needles of the pine are often drawn in bloom-shaped circles as in the glass vase already mentioned (Pl. 23). It is seldom portrayed alone and often occurs together with the other two "friends", or, as on this vase, framing the boy with his flute on a water buffalo.

In the applied arts, the pine appears in the T'ang period but does not become common until the Sung dynasty, though the Kempe collection has only a few examples from late epochs.

FUNGI

Polygonus lucidus, Ch. Ling Chih, fungus.



An ornament known to the Chinese as *ju-i* is often found in different contexts. It forms the principle motif of a sceptre and as such expresses the attainment of wishes, e.g. for long life. Many attribute its shape to a fungus, Ling Chih, which is also often used as a symbol of happiness. This lucky fungus probably derives from the T'ang period but in the Kempe collection it can be illustrated only from

later pieces. Two beautiful gold hairpins in filigree work — probably Ming — both display this plant (Pl. 24 a, b). The smaller of the two has a wreath of fungi, while the larger has only one fungus on a thread in addition to swastikas and dragons as decoration; its main motif, however, is a *ju-i* with a pearl set into it. In this latter case we thus find the two motifs appearing together but this does not exclude the possibility of a common origin.

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Fig. 1. Artemisia leaves on a porcelain box. T'ang dynasty.

Fig. 2. Melons on a porcelain dish of Ting ware. Sung dynasty.

Fig. 3. Pomegranate flowers on a silver vase. T'ang dynasty.

Fig. 4. Hibiscus mutabilis from a porcelain bowl with 'an hua' design. Yung Lo.



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Fig. 5. Grapevine from a silver box. T'ang dynasty.
 Fig. 6. Grapevine from a silver bowl. T'ang dynasty.
 Fig. 7. Peony scroll from a silver bowl. T'ang dynasty.
 Fig. 8. Peonies from a gold dish. Sung dynasty.



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Fig. 9. Tree peony from a porcelain dish. Ch'ing dynasty.

Fig. 10. *Peonia albiflora* from a gold dish. Sung dynasty.

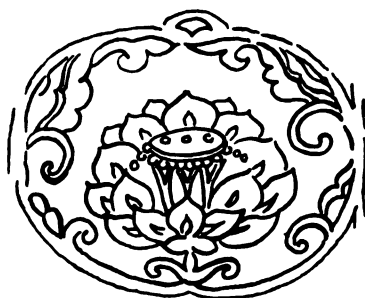
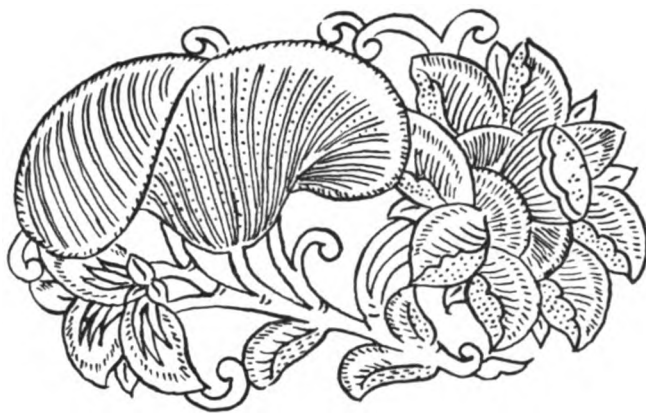


Fig. 11. *Peonia albiflora* from a porcelain dish of Ting ware. Sung dynasty.

Fig. 12. Lotus flower from a silver box. T'ang dynasty.



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Fig. 13. Lotus flower from a silver bowl. T'ang dynasty.

Fig. 14. Lotus flower from a silver hairpin. T'ang dynasty.

Fig. 15. Lotus flower from a porcelain bowl of Ting ware. Sung dynasty.

Fig. 16. Lotus flower and leaf from a porcelain bowl of Ch'ing-pai. Sung dynasty.

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Fig. 17. Lotus, sagittaria and trillium from a porcelain dish of early Ming.

Fig. 18. Hemerocallis flava from a silver box. T'ang dynasty.

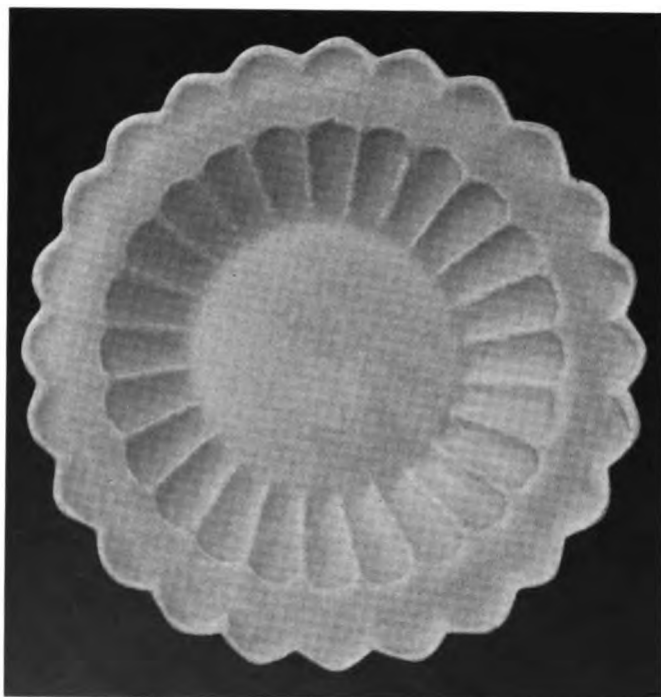
Fig. 19. Eelgrass from a silver dish. T'ang dynasty.

Fig. 20. Sagittaria from a porcelain dish of Ting ware. Sung dynasty.

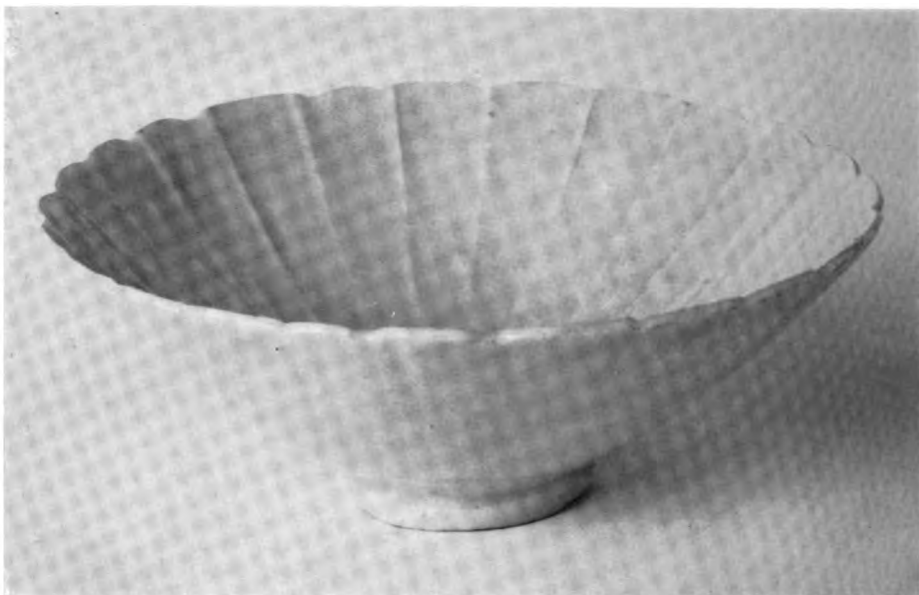
Fig. 21. Sagittaria from a porcelain bowl of Ting ware. Sung dynasty.



Pl. 1 a. Comb, silvered bronze, decorated with birds and chrysanthemum flowers. T'ang dynasty.



Pl. 1 b. Bowl of porcelain, in the shape of a chrysanthemum flower. Ch'ing-pai. Sung dynasty.



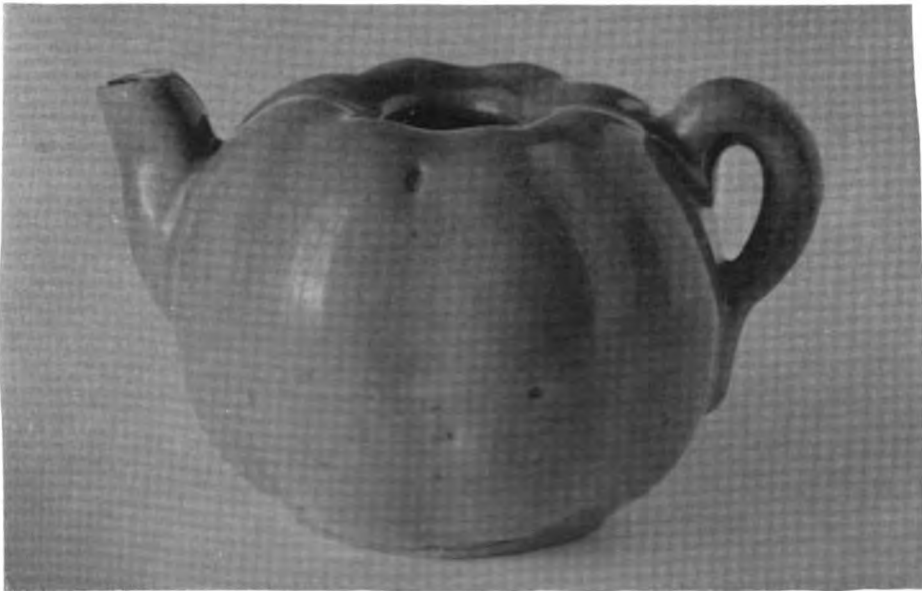
Pl. 2 a. Bowl of porcelain, sides modelled in the shape of a chrysanthemum. Ch'ing-pai. Sung dynasty.



Pl. 2 b. Cup of porcelain. Decorated with chrysanthemum and other flowers in coloured enamels. Ming dynasty.



Pl. 3 a. Lion with a ball, standing on an artemisia leaf. Tê-hua² porcelain, K'ang Hsi.



Pl. 3 b. Miniature ewer of stoneware, in the shape of a melon. Lung-ch'üan ware. Sung dynasty.



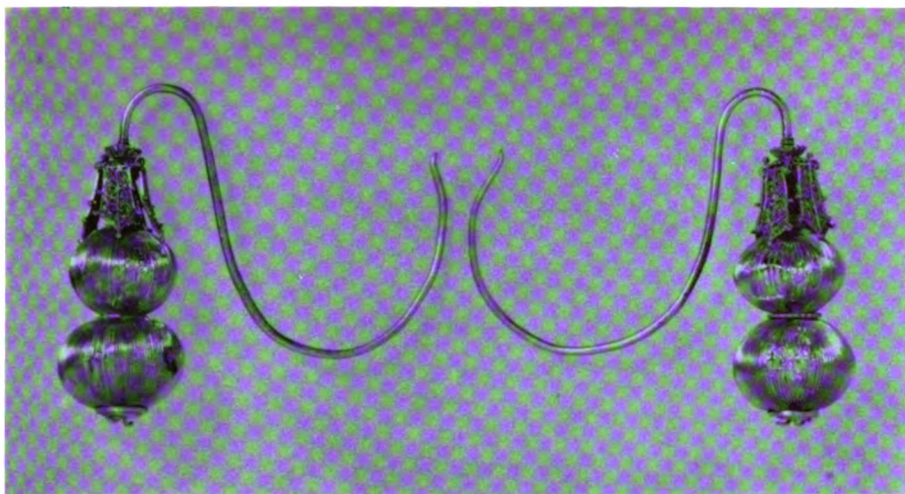
Pl. 4 c. Miniature vase of porcelain, gourd-shaped. Ting-allied ware. Sung dynasty.



Pl. 4 a. Vase of yellow glass. Relief decoration of melons. Ch'ien Lung.



Pl. 4 b. Miniature ewer of stoneware in gourd shape. Yüeh ware. T'ang dynasty.



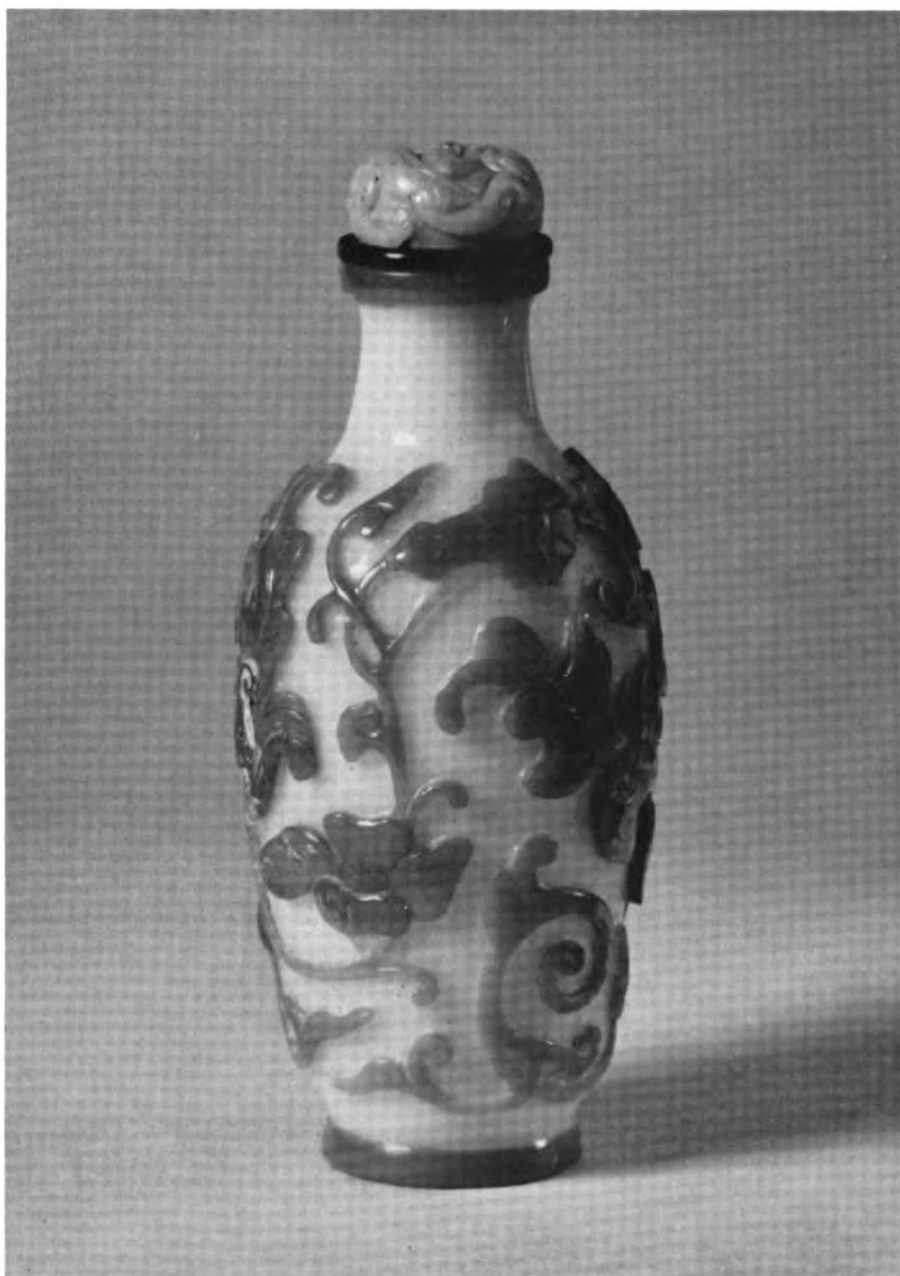
Pl. 5 a. Hairpin in plaited gold, gourd-shaped. Sung dynasty.



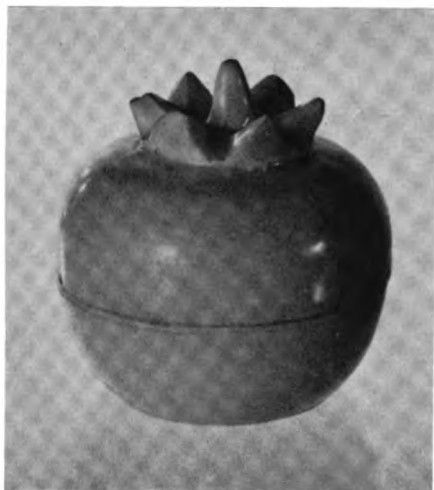
Pl. 5 b. Water pot of brownish glass, gourd-shaped. Ch'ien Lung.



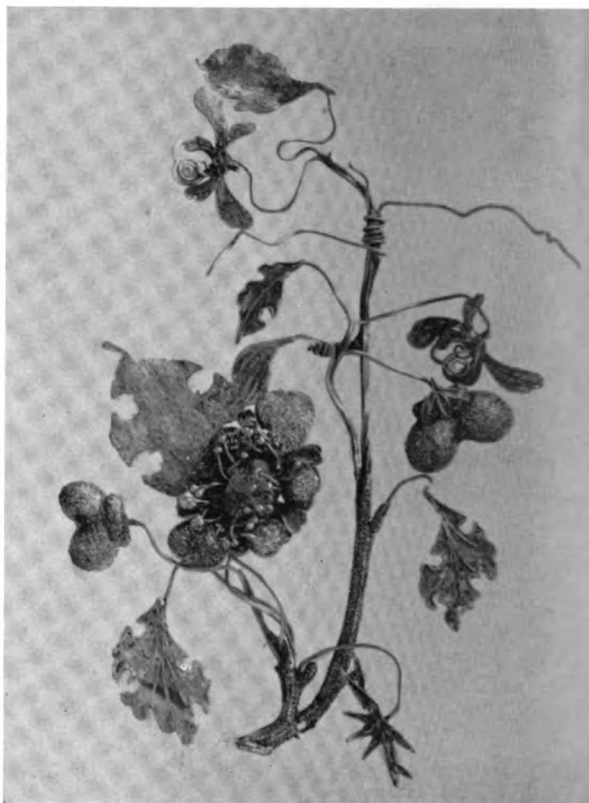
Pl. 6. Dish of porcelain, with painted design of gardenia and other flowers in underglaze blue and yellow enamel. Hung Chih.



Pl. 7. Snuffbottle of glass. Decorated with convolvulus and other flowers. Ch'ien Lung.



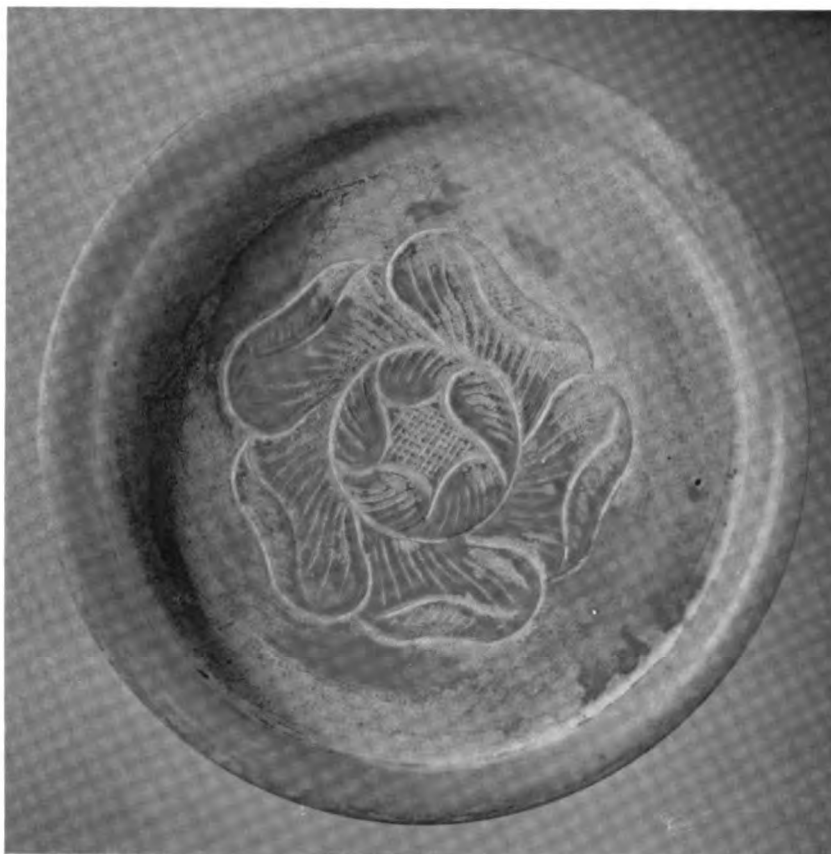
Pl. 8 a. Box and cover of porcelain, in the shape of a pomegranate. T'ang dynasty.



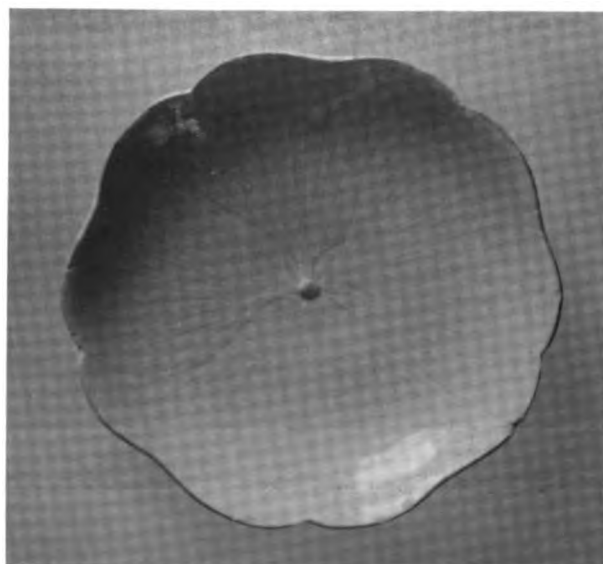
Pl. 8 b. Hair ornament of gold, in the shape of a begonia and other flowers. Sung dynasty.



Pl. 8 c. Cup of porcelain, in the shape of an althaea flower. K'ang Hsi.



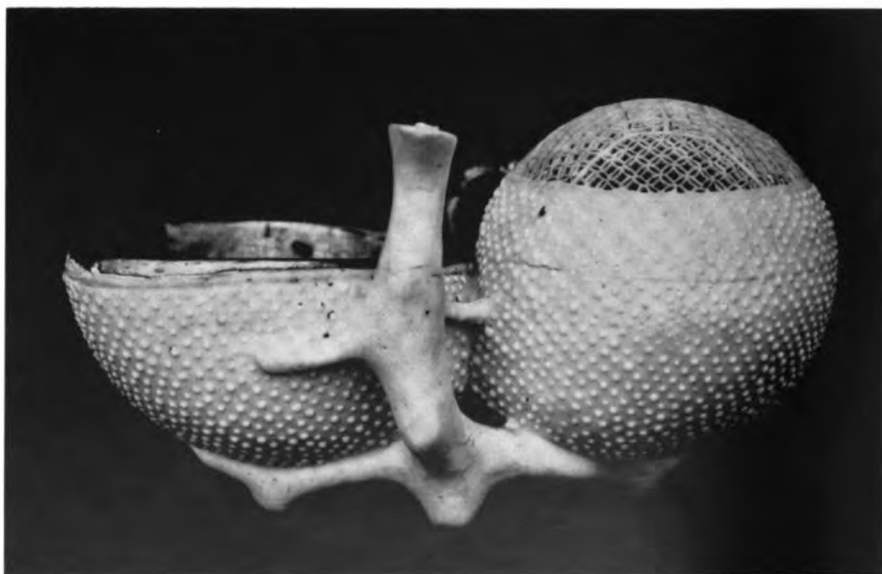
Pl. 9 a. Dish of yellow glass, in the shape of a hibiscus flower. Sung.



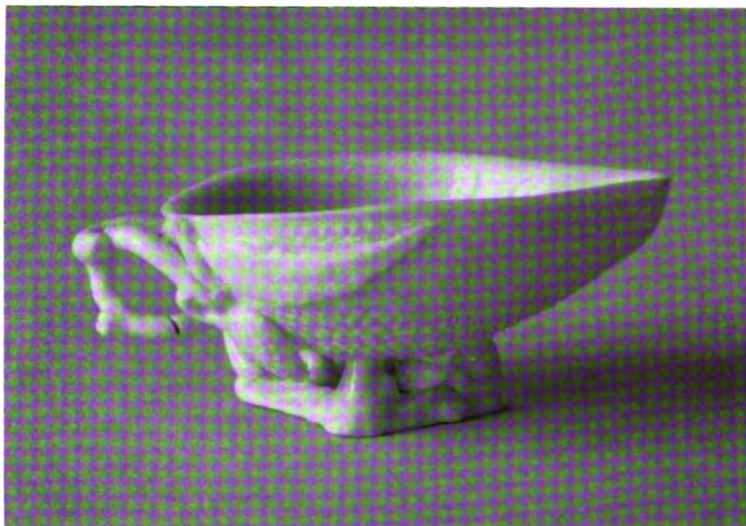
Pl. 9 b. Dish of porcelain, in the shape of a mallow flower. T'ang dynasty.



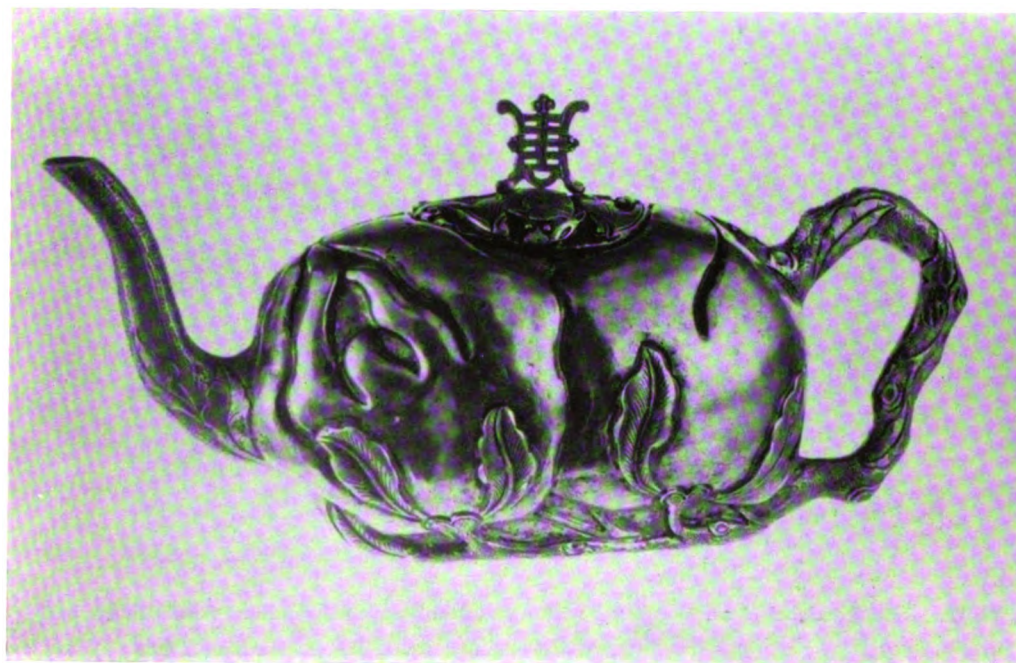
Pl. 10 a. Tray of porcelain, in the shape of a vine leaf. Ch'ing dynasty.



Pl. 10 b. Wine cup of porcelain, in the shape of two litchi fruits. Ming dynasty.



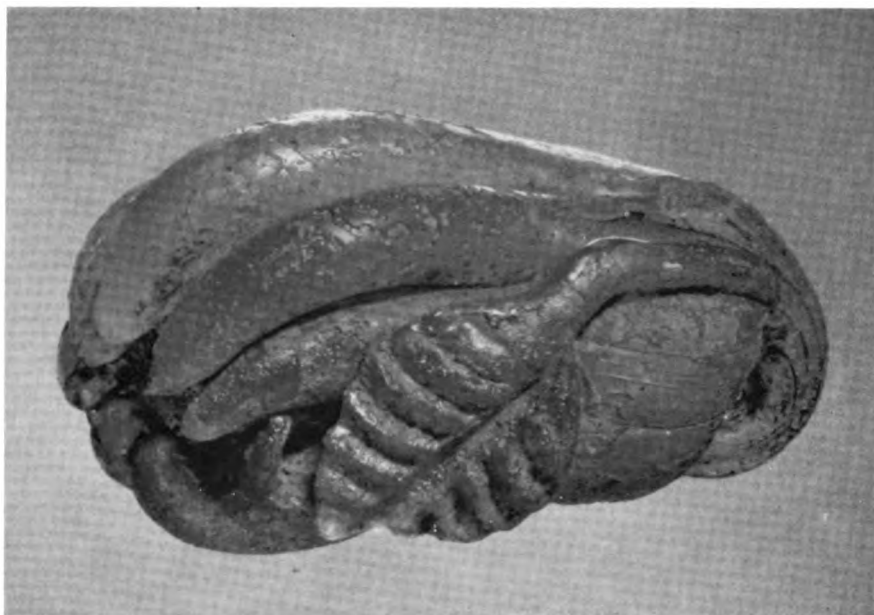
Pl. 11 a. Wine cup of porcelain, in the shape of a litchi. Tê-hua porcelain. K'ang Hsi.



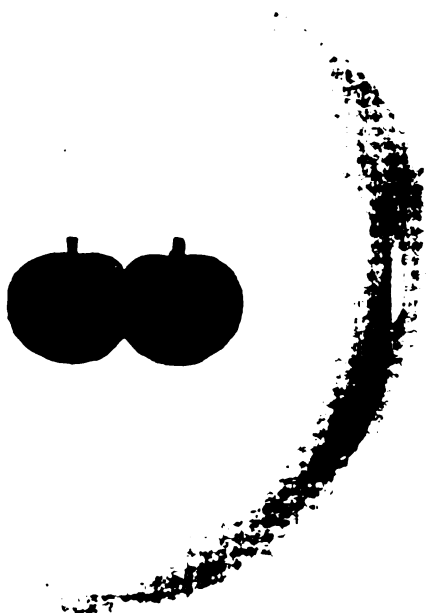
Pl. 11 b. Wine pot of silver, in the shape of Buddhas' hand lemon. Ming dynasty.



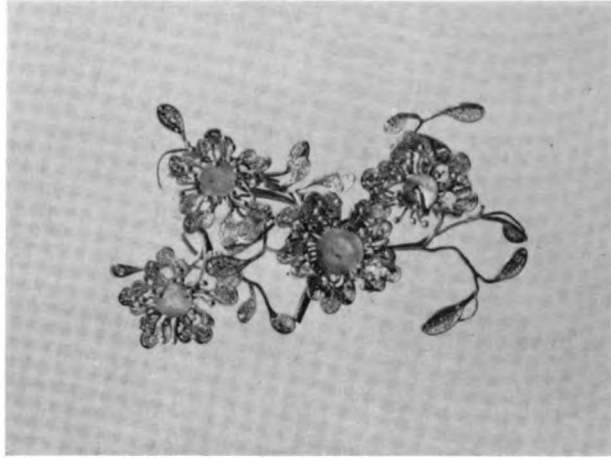
Pl. 12. Snuffbottle of glass. Decorated with an adzuki-bean and cikada in relief. Ch'ien Lung.



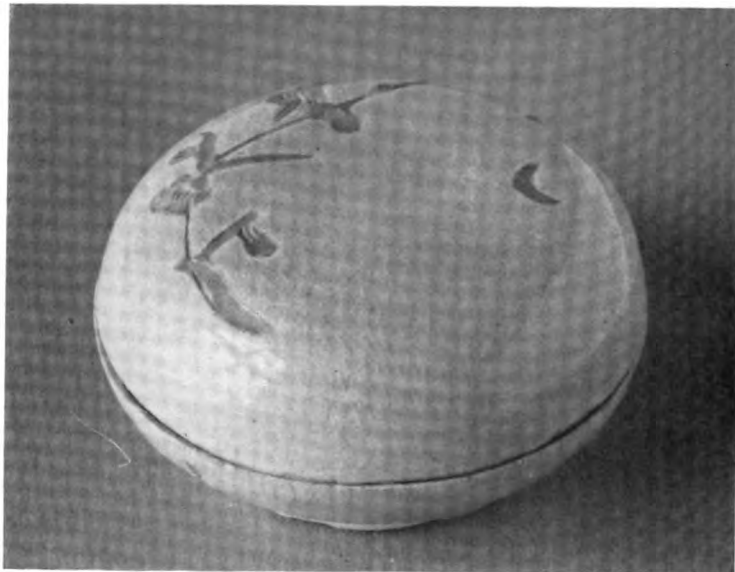
Pl. 13 a. Amulet of glass, in the shape of Buddha's hand lemon. Ming dynasty.



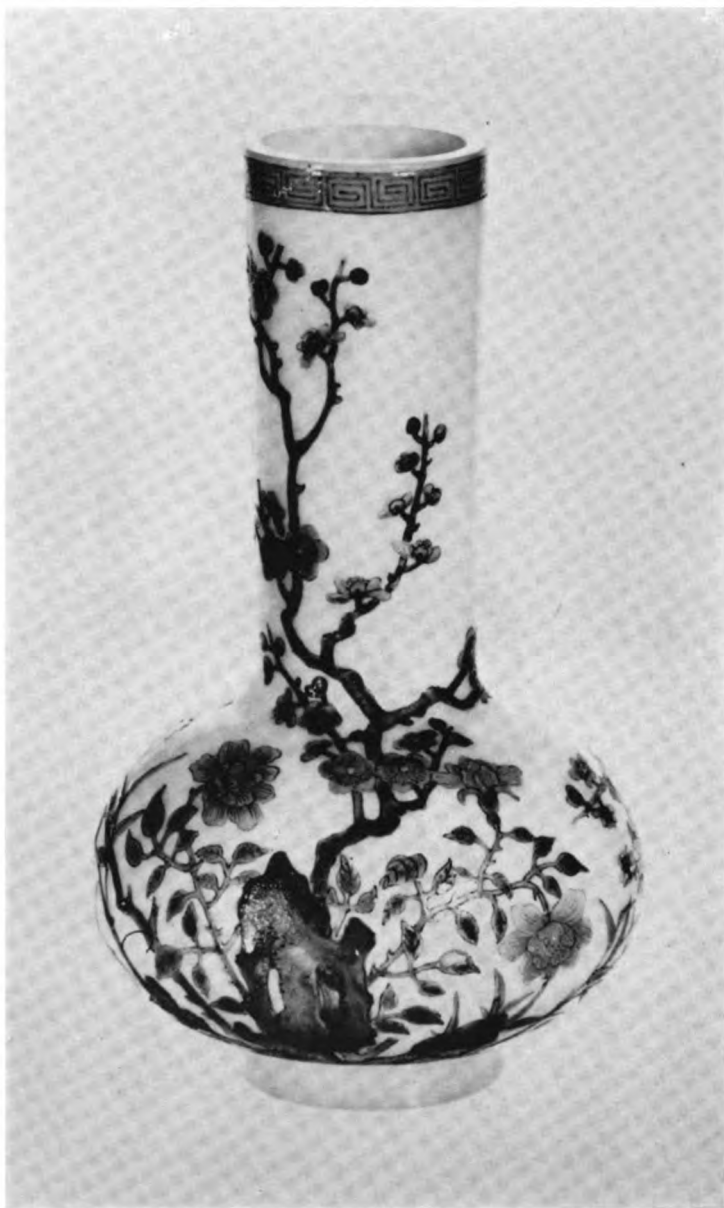
Pl. 13 b. Dish of porcelain, with painted decoration of two apples in underglaze red and blue. K'ang Hsi.



Pl. 14 a. Hair ornament of gold, in the shape of apple flowers. Ch'ing dynasty.



Pl. 14 b. Box and cover of porcelain. Decorated with prunus mume. Sung dynasty.



Pl. 15. Vase of whitish glass, with painted decoration of prunus and roses. Ch'ien Lung.



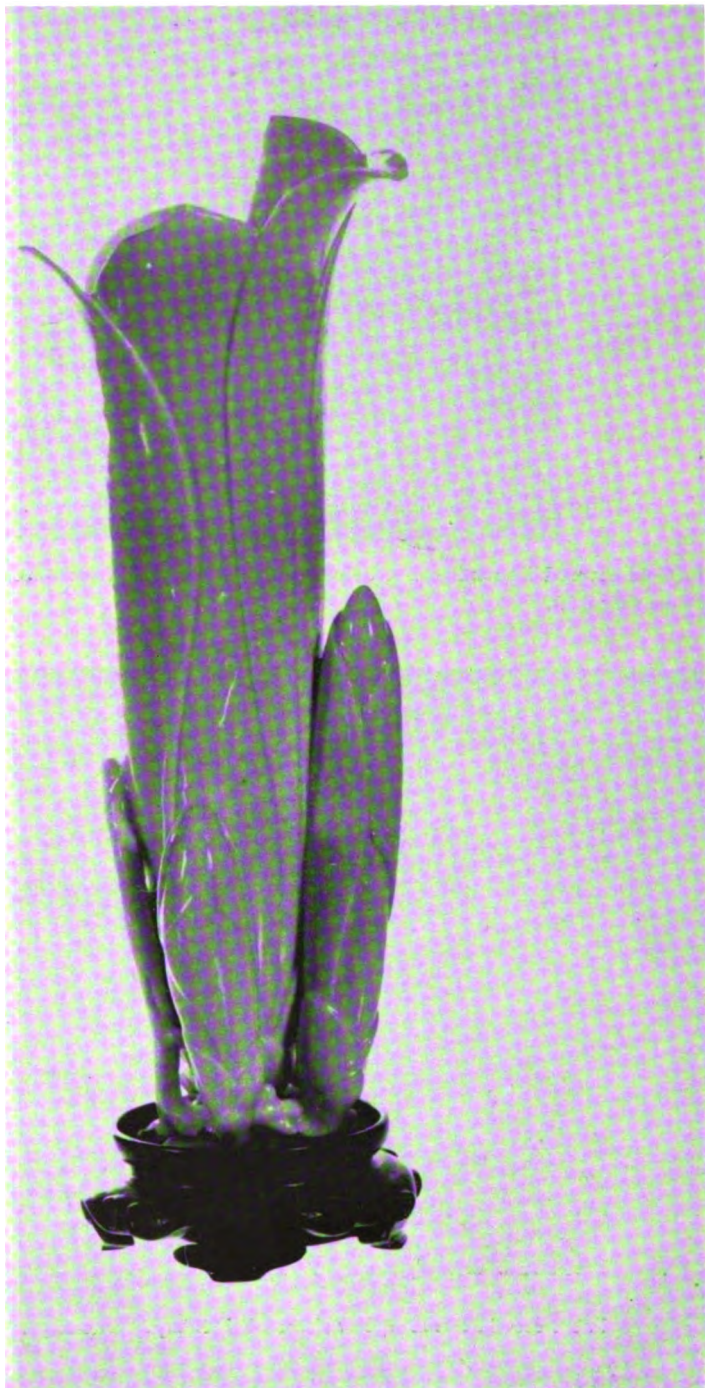
Pl. 16 a. Water pot for a bird cage. Stoneware with Kuan glaze. Peach-shaped. Sung dynasty.



Pl. 16 b. Cup of silver, in the shape of a peach. Ming dynasty.



Pl. 16 c. Cup of stoneware, in the shape of a peach. Yi-hsing ware. 18th century.



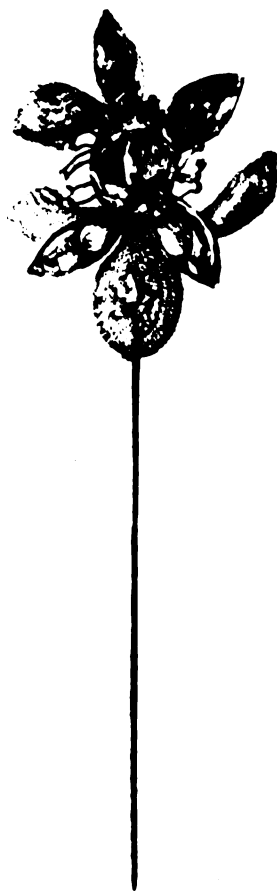
Pl. 17. Vase of porcelain, in the shape of a magnolia flower. Yung Chêng.



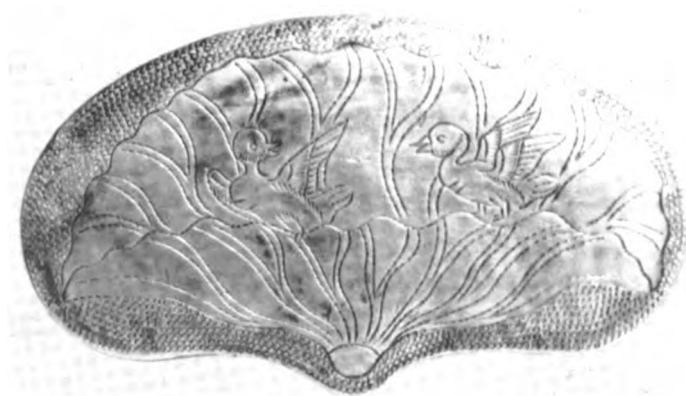
Pl. 18 b. Gold-covered iron mirror. A detail with Hsi Wang Mu seated on a lotus flower. 4th—5th century A.D.



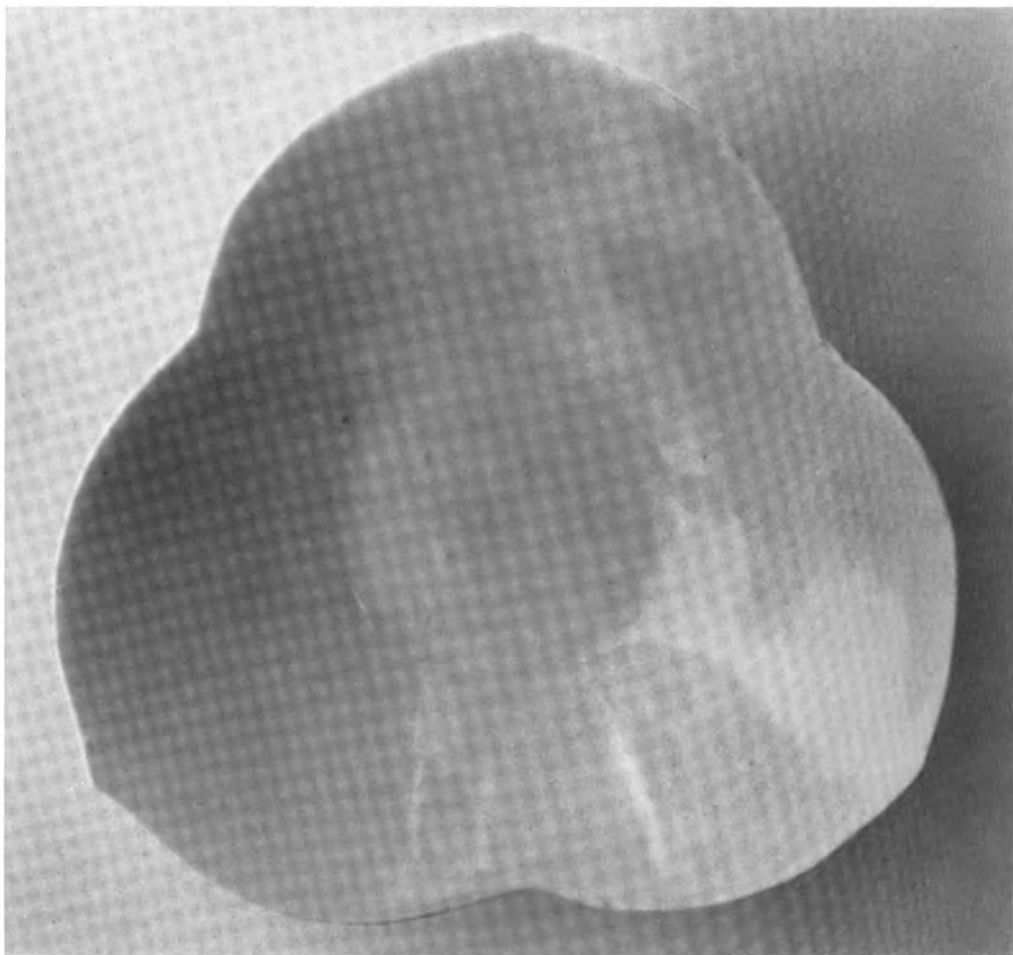
Pl. 18 a. Box and cover of porcelain. On the cover a peony flower. Tê-hua porcelain. 18th century.



Pl 19 a. Hairpin of gold, in the shape of a cymbidium flower. Ch'ing dynasty.



Pl. 19 b. Box and cover of silver, in the shape of a lotus leaf. T'ang dynasty.



Pl. 20. Dish of porcelain, in the shape of a trillium flower. T'ang dynasty.



Pl. 21. Snuff-bottle of coral, in the shape of bamboo trunks. 18th century.



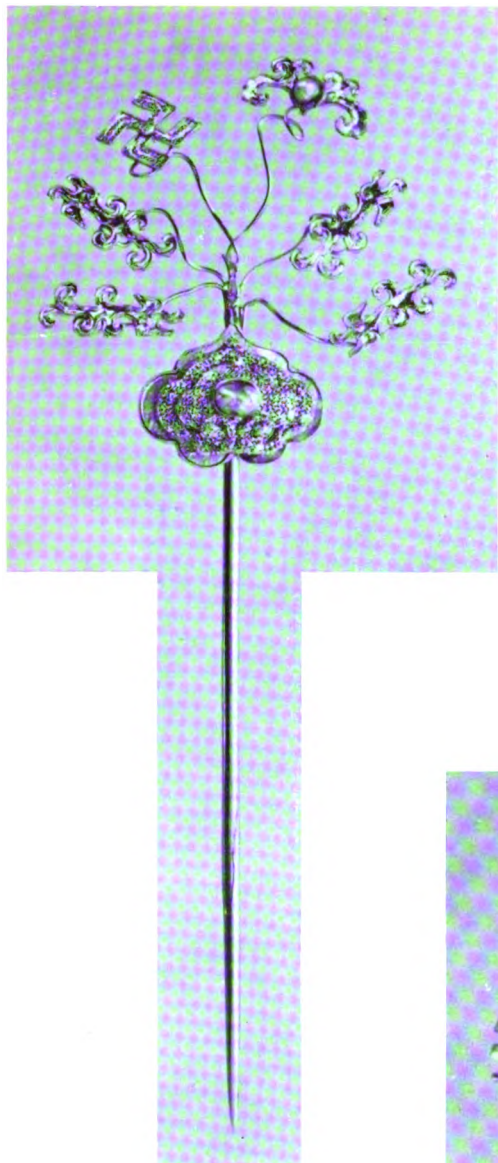
Pl. 22 a. Cup for a bird cage, of porcelain. Modelled as a bamboo trunk. Tê-hua porcelain. K'ang Hsi.



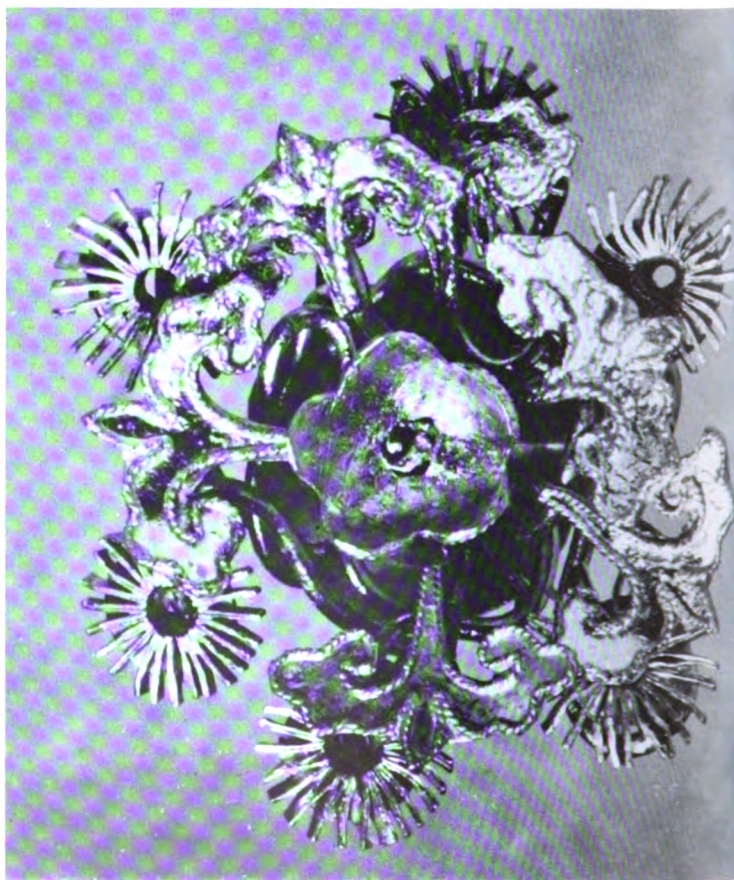
Pl. 22 b. Bowl of porcelain. Painted decoration of bamboo in red enamel. Yung Chêng.



Pl. 23. Miniature glass jar. Green with relief decoration of a boy on the water buffalo, willow and pine beside. 18th century.



Pl. 24 a. Hairpin of gold, in the shape of flowers and fungus. Ch'ing dynasty.



Pl. 24 b. Hairpin of gold. *Ju-i*, dragons and fungus. Ch'ing dynasty.

MING WARES IN THE LAURITZEN COLLECTION

BY

JAN WIRGIN

In the year 1964 the Museum of Far Eastern Antiquities received a most important donation which has considerably strengthened its ceramic collection. It was the collection of the late Mr. Holger Lauritzen which, according to his father's intentions, was presented to the Museum by his son Mr. Einar Lauritzen.

The Lauritzen collection, which was formed mainly in the 1920s and 1930s, is one of the best known of the private collections of Chinese ceramics in Sweden. Parts of the present collection were published by Reidemeister in his "Ming-porzellane in Schwedischen Sammlungen" in 1935. The main body of the collection consists of Sung and Ming porcelain, and in the present paper will be presented a selection of the Ming wares which undoubtedly form the most interesting part of the collection.

Among the Ming wares are several very fine specimens and, as a whole, this group gives a good picture of the blue-and-white and coloured wares of the period. Among the more interesting pieces is the Hsüan-te stem-cup no. 6, the Hsüan-te fruit bowl no. 7 and the Ch'eng-hua palace bowl no. 8, but the most remarkable piece in the entire collection is the underglaze red Ch'eng-hua bowl no. 9 which is an outstanding piece. There are good examples both of enamel decorated and underglaze blue specimens from the 16th century; especially worth mentioning is the stem-cup no. 19 with its beautiful blue glaze typical of the Chia-ching blue monochromes. The Wan-li period is represented by several fine specimens, but probably the most beautiful of them all is the delicate little dish no. 40 with its silvery blue décor.

In the following catalogue the main part of the Ming wares are described. The specimens are arranged chronologically where this is possible, but there may be some minor exceptions from this rule. The measurements are given in centimetres.

1.

Museum number: 128—129/64.

PAIR OF VASES. Square baluster shape with long neck, flaring mouth with projecting rim and terraced foot. On the neck is a raised flange and two flat, dragon-shaped handles. The vases are decorated in underglaze blue in four bands, separated by double lines. The design is painted in a sketchy way. The two vases are slightly different. 128 is painted in a darker and more distinct blue than 129 and the blackish dots are accordingly more apparent. The design on 128 is also more vigorous and clear. The colour on 129 is a very pale blue with some darker dots. The glaze on both vases has a greenish-blue tint and is minutely crackled.

The design consists of a sketchy leaf décor on the foot, sprays of lotus, peach etc. on the body and on the shoulder a conventionalized form of the flaming pearl. On the neck of 128 is a *ling-chih* and on 129 a lotus spray. 129 has blue markings on the handles, which are lacking on 128. Both vases have unglazed bases, with a slightly sunk centre, showing a fine white body which has partly burnt to a red-dish tint. There seems to be a white slip under the glaze.

These vases are not so easy to date, but they most probably belong to the 14th or early 15th century and derive from some provincial kiln. In several collections there are specimens with the same kind of design but of different shapes. A pair of vases published by Jenyns¹⁾ have a sketchy design of similar type, and just below the shoulder of these vases is the same kind of design that we find on the feet of our vases. This design looks like two stiff leaves pointing in opposite directions and with some round dots in the middle. The same design is also found on the foot of two vases formerly in the Russell collection²⁾ (and also on the neck of one of them). Those vases which were once dated Sung are no doubt of the same type as ours and they also have the same crackled glaze. To the same family also belongs a small three-piece altar-set shown in the Philadelphia Exhibition³⁾. The design is not the same but it is painted in the same sketchy way.

The shape of our vases points to a 14th or early 15th century date. The projecting mouth-rim is quite common among vases of this period (as are also the handles and the terraced foot) and is found e.g. on a vase of Tz'u-chou type from Chi-chou.⁴⁾ But the closest parallels in shape and design found to our vases we discover among the so-called *fa-hua* pottery of early Ming. On a vase of this type published in Sekai Toji Zenshu⁵⁾ we find exactly the same shape, the same design and also the same arrangement of the décor. On this vase, of which the decoration is made in relief, the design is of course much clearer than on our vases. The dating of the *fa-hua* group is very difficult, but this type of vases has mostly been attributed to the early Ming dynasty. If we consider our blue-and-white vases to be provincial works it is possible that these *fa-hua* vases are their prototypes, and in that case we must date our vases a little later than we had done before, at least not earlier than the early 15th century.

In the collection of Sir Harry Garner is a small blue-and-white vase⁶⁾ decorated with a cloud collar on the shoulder and a formal scroll on the body, and just above the foot the stiff leaf ornament which we have discussed above. This vase is marked Hsüan-te and it is of a much finer quality than our vases, but it is obvious that they are related. This piece also seems to indicate an early 15th-century dating of our vases.

LATE 14th — EARLY 15th CENTURY H: 16 cm.

¹⁾ Ming pottery, Pl. 2 A.

²⁾ Hobson: Private, Fig. 301.

³⁾ Philadelphia cat., No. 9.

⁴⁾ Cp. J. Wirgin, Some ceramic wares from Chi-chou. BMFEA 34. pl. 19.

⁵⁾ Sekai 11, Fig. 228.

⁶⁾ Venice cat., No. 653.

2.

130/64.

INCENSE BURNER. In the shape of a cauldron (*Ting*), with globular body, flat bottom, straight, cylindrical neck with projecting rim and three short legs. Two curved handles with eyelets at the base. The feet and the interior are unglazed and have burnt to a reddish tint. Decorated in underglaze blue with winding lotus scrolls on the body and groups of dots on the neck. Greenish-blue glaze, partly crazed. The blue colour has the characteristic black dots and in some places has acquired a brownish shade.

This incense burner seems to belong to the same family as the pair of vases just mentioned (No. 1), and it also has much in common with the vases published by Jenyns and referred to above.¹⁾ The handle bases on those vases (the present whereabouts of which are unknown) are very close to the small eyelets on our incense-burner. The execution of the design is also similar. Hobson has published a plain white glazed incense burner of exactly the same shape²⁾, which he has dated Yüan or Early Ming. In the Peking Palace Museum is a very elegant blue-and-white incense-burner of the same shape but with a much more elaborate design typical of the Yüan dynasty³⁾. Especially the handles and the upper part of this specimen come very close to our incense-burner, which seems to belong to the same period, but since in this case, as before when we dealt with the pair of vases, we have to do with provincial wares we shall not overlook the possibility of its being somewhat later.

LATE 14th — EARLY 15th CENTURY

Diam: 10 H: 13 cm.

3.

192/64.

PAIR OF JARS, of *kuan* shape with short neck and sunk base. Decorated in underglaze blue. On the body a sketchy design of a seated man in landscape, repeated twice. On the shoulder a border of lotus panels and on the neck stiff leaf-ornaments. *Ju-i* scroll around base. The base is unglazed and has burnt to a reddish tint.

The blue colour has the characteristic black dots. The glaze is stained in brown and shows signs of burial. These jars belong to the same family as nos. 1 and 2 above. They are very closely related to two other jars in Swedish collections⁴⁾. The position of the seated figure and the arrangement of the clouds on our vase are almost identical with one of them (op. cit. no. 14). The *ju-i*-like border around the base on our jar is similar to the one found on a vase in the Victoria & Albert Museum⁵⁾ and the leaf-ornaments on the shoulder are found on the earlier mentioned vases (Pl. 1).

LATE 14TH — EARLY 15TH CENTURY

H: 11,5

¹⁾ Ming pottery, Pl. 2 A.

²⁾ Hobson: Private, Fig. 211.

³⁾ Ku kung po wu yüan ts'ang tz'u hsüan chi. Peking 1962. Pl. 40.

⁴⁾ Wirgin, nos. 13—14.

⁵⁾ Jenyns, pl. 2 B.

4.

193/64.

JAR, of *kuan* shape with short, straight neck. Decorated in underglaze blue. On the body two peach branches, on the shoulder cloud-lappets enclosing lotus scrolls. Above the base a row of lotus panels. The colour is light greyish blue with some black dots. The flat unglazed base shows a fine white paste, with some areas burnt red.

This piece also belongs to the same group as no. 3 above. It is closely related to another jar in Swedish possession¹⁾, which has the same fruit branches but more simple borders. The cloud collar and the lotus panels seen on the borders of our vase are of a type common during the 14th and early 15th century. Like no. 1 and no. 2 it seems to be of provincial provenience and the dating is, as has already been pointed out above, somewhat uncertain.

LATE 14TH — EARLY 15TH CENTURY

H: 13,5

5.

127/64.

CUP-STAND. Flattened foliate rim; raised ring in the centre. Decorated in underglaze blue. In the centre a *ling-chih* spray surrounded by a band of lotus and peony scrolls. The moulded sections of the cavetto have eight lotus and peony sprays. Around the rim, classic scroll border and around the rim edge, key-fret. The raised ring in the centre has lotus petals on the outside. The exterior of the cup-stand has sixteen formal lotus panels. The base is unglazed and discloses a fine-grained biscuit which has burnt to a reddish tint. The underglaze blue colour shows the characteristic blackish dots and the undulating surface known by the term "heaped and piled". In some places the colour is almost brown. The glaze is thick and has a greenish-blue tint.

This cup-stand is of a well-known type, datable to the late 14th or early 15th century. Two similar specimens were shown in the Philadelphia Exhibition²⁾. They both have the same shape and the same arrangement of the design, although the central flower and the main floral scroll are different from those found on our cup-stand. This kind of cup-stands is also seen with underglaze red decoration. No. 23 in the Philadelphia catalogue is a good example of the underglaze red type, and it only differs from our cup-stand in that the central flower is a peony and the main band is formed by chrysanthemum scrolls. A second underglaze red cup-stand of the same type is published in the *Sekai Toji Zenshu*³⁾ and a third one is now in the Victoria & Albert Museum⁴⁾. Underglaze blue dishes of the same type as the cup-stands, but lacking the raised ring in the centre to hold a cup in place, are quite common. There are several in the Ardebil collection⁵⁾ and one in the

¹⁾ Wirgin, no. 12.

²⁾ Philadelphia cat., nos. 24—24.

³⁾ Sekai 11, Pl. 44 A.

⁴⁾ Hobson: Private, Fig. 177.

⁵⁾ Pope. Pl. 29.

Palace Museum¹). All the specimens referred to here, both the red and the blue ones, are of about the same size diam. ca. 19—19.5 cm. and they form a clear and distinct group.

LATE 14TH — EARLY 15TH CENTURY

DIAM: 19.5

6.

131/64.

STEM-CUP. Rounded bowl, petal-shaped in ten foliations, with everted rim on a tall fluted stem. The stem is hollow and slightly spreading and is glazed inside. Decorated in underglaze blue with, on the outside, ten oval medallions each framing a phoenix and a five-clawed dragon. Centred inside is a six-character Hsüan-te mark.

The paste is fine and white and very smooth, it has burnt a reddish tint. The glaze is rather thick and filled with tiny bubbles and has a greenish-blue tint. The underglaze blue colour is fine and brilliant and has the characteristic black dots. The design in the ten medallions is the same with a phoenix to the left and the dragon to the right, but there is a small variation in the painting, which shows that each medallion was painted individually. There are blue double lines around the inside and the outside of the mouth, and also at the top and the bottom of the stem. The inside of the bowl is worn and shows scratch-marks.

This stem-cup is a most unusual and interesting specimen. I do not know of any similar piece in Western collections except for the stem-cup with fruiting sprays in the David Foundation²), but Brankston³) mentions in his chapter on Hsüan-te stem-cups "There are cups with foliate bowls and fluted stems with decoration of medallions of fruit or of dragons and phoenixes". Brankston does not give any references and does not indicate whether he has seen any of these specimens or not. However, in the just published third Ming volume of the National Palace Museum⁴) there are some specimens which belong to the same family as our stem-cup. There are three stem-cups of exactly the same shape with foliate bowl and fluted stem; they all have almost the same measurements as our stem-cup. One of them (op. cit. pl. 36) is decorated with flowers, one with round dragon ornaments (pl. 37), but the third one (pl. 38) is the one that interests us most. It is decorated with ten medallions of exactly the same shape as on our stem-cup, and in each medallion are two phoenixes, one descending and one rising just like the dragon and phoenix on our cup. The similarity of the two cups is so close that they undoubtedly are the work of the same artists. The high quality of this specimen as well as the design and the general characteristics point to an early Ming date, and there seems to be no reason to question the authenticity of the Hsüan-te mark.

HSÜAN-TE

D: 16.5 H: 11.5

¹) Palace Museum. Ming I. Pl. 25.

²) Medley, No. A 602.

³) Brankston, p. 29.

⁴) Palace Museum, Ming II:2.

7.

132/64.

BOWL. Shallow with rounded sides on low, straight foot. Heavily potted. Decorated on the outside in underglaze blue with *ling-chih* scrolls above a row of lotus panels. The mouth is bordered with blue double lines. On the foot is a cloud-scroll border shaped like *ju-i* heads, framed within double lines. The inside is undecorated. Below the rim is a six-character horizontal Hsüan-te mark.

The design is painted in a deep, brilliant blue colour which has the characteristic black dots. The glaze is thick, shiny and of a greenish-blue tint and has the orange-peel surface. The paste is fine and white and has burnt red in places. The inside of the bowl is worn and scratched. There are some fire-cracks on the sides.

This bowl belongs to a family of heavily potted fruit bowls which are of a quite common type and found in many collections¹). The design on these bowls usually consists of floral scrolls, fruit sprays or trees. They all have the same arrangement of the décor in a main band, a lotus-petal border around the base, and on the foot different scroll patterns such as classic scroll, wave pattern etc. The diameter of this kind of bowl is usually between 26—31 cm.

Closest to our bowl is one in the National Palace Collection²). It has the same kind of *ling-chih* scrolls and the same border on the foot. The only difference between the two bowls is that the scrolls on our bowl in part contain more leaves.

HSÜAN-TE D: 28.8 D. of foot: 11.6 H: 9.8

8.

135/64.

BOWL. Hemispherical with flaring rim, on low, contracted foot. Convex base. Decorated in underglaze blue. On the outside a camellia scroll with six flowers framed by double lines. Double lines on foot. The inside undecorated. Delicately potted. Six-character Ch'eng-hua mark within double circle on base.

The design is painted in a pale, brilliant underglaze blue with very small black dots. Fine, pure white paste.

This is the type of bowl generally called "palace bowl", painted in a very delicate and elegant way with very thin lines. There are several examples of bowls of a similar kind³); they are mostly decorated with lilies, lotus, peonies or sprays of fruiting melons. The arrangement of the design is mostly the same, a main pattern of a flower or fruit scroll, framed by double lines and, on the foot, double lines; sometimes there is a row of lotus petals at the base. Many of these bowls are decorated also on the inside⁴).

¹) Philadelphia cat., nos. 60—64.

²) Palace Museum, Ming II:2, pl. 44.

³) Cp. Hobson, Private: Fig. 149, Brankston pl. 25—26, Wirgin; nos. 39—40.

⁴) Wirgin, no. 40.

The mark on this bowl is typical of the period, it is written with a rather thick brush, the blue colour is watery and thinly applied, and the calligraphy is very characteristic¹).

CH'ENG-HUA

D: 15.5

9.

170/64.

BOWL, bell-shaped with flaring rim and low, contracted foot. Fine white glaze. Decorated on the outside with three fishes in underglaze red. Incised *an-hua* design consisting of a row of lotus panels above foot on the outside, and dragon in the centre inside. Six-character Ch'eng-hua mark within a double circle in underglaze blue on base.

The paste is fine, white and close-grained and has burnt light reddish brown at the edges of the unglazed foot-rim. The white glaze is of a bluish tint, it is fine and smooth and in some places it has a yellowish discolouring. The red fishes stand in slight relief, and the glaze has here an orange-peel surface. The underglaze colour has a maroon tinge. The *an-hua* design is very difficult to follow and it is very finely incised. The mark is written in a greyish blue colour.

Ming specimens decorated with fishes or fruits in underglaze red are among the most appreciated and the most rare objects of Chinese ceramics, and they have been extensively copied especially during the 18th century and later. The two most famous periods for this kind of design are Hsüan-te and Ch'eng-hua. We



Fig. 1. The mark on the bowl no. 9.

know of very few genuine Hsüan-te pieces indeed, but although the Ch'eng-hua underglaze red was famous we know of still fewer genuine pieces with this mark. Except for our bowl there are only two other pieces known. They are a pair of bowls in the old Palace collection, now in Taiwan²). These bowls are almost identical with our bowl. On the outside they have the three fishes and the fishes are arranged

¹) Cp. Brankston, Pl. 25.

²) Illustrated Catalogue of Chinese Government Exhibits for the International Exhibition of Chinese Art in London. Vol. II. No. 164.

in the same way; they are not all swimming in the same direction; two fishes swim to the left, and one to the right. According to the catalogue of the London Exhibition 1935—36¹⁾, the bowls also have an incised design consisting of lotus panels on the outside and a *ju-i* sceptre on the inside. The Chinese catalogue does not mention the incised design, so it is not possible to check whether it really is a sceptre on the interior. Also the measurements of the bowls are identical; the Palace bowls are said to have a diameter of 20.7 cm, a height of 9.2 and a diameter of 8 cm. at the foot, and this is exactly the same as our bowl. When we turn to the marks and give them a close examination we find, however, that they are apparently not written by the same man. The mark on our bowl is, however, typical for the period and is written with a rather thick brush, and the blue colour is watery and thinly applied, (Fig. 1). Brankston reproduces a Ch'eng-hua marked blue-and-white bowl, the mark of which seems to have been written by the same artist²⁾

Mr. Soame Jenyns, who has had the privilege of going through some of the pieces in the Palace collection at Pei-kou, mentions that the two bowls with fishes are the only marked Ch'eng-hua pieces in underglaze red found in this collection. He has also seen the Lauritzen bowl, and his opinion is that those three specimens are indisputably Ch'eng-hua.³⁾

In the David Foundation is a Cheng-te marked bowl with the same design⁴⁾, and it has been suggested that if the specimens were unmarked it would be very hard to distinguish between this bowl and the Ch'eng-hua ones. However, upon closer observation there are several differences. The David bowl lacks the incised *an-hua* design, the underglaze red colour is different, and on the David bowl the scales and fins of the fishes are faintly incised. The position of the fishes is also different, on the David bowl, the heads of the fishes are pointing downwards, but on the three Ch'eng-hua bowls the heads are turned upwards.

CH'ENG-HUA D: 20.7 H: 9.2 Diam. of foot: 8

10.

136/64.

LEYS JAR. Globular body, trumpet-shaped neck and flaring foot. Decorated in underglaze blue. On the outside, with four five-clawed dragons among winding lotus scrolls. Around the foot is a border of *ju-i* shaped petals. Double lines below rim and at foot. Inside are two dragons among lotus scrolls on the side, the inside of the body is plain. Four-character Cheng-te mark within double circle on base.

The blue colour is of a greyish tint with a silvery lustre; it has some black dots. The glaze is thick and of a greenish colour. The paste is fine and white and the foot-rim neatly cut. The base has burnt to a reddish tint. The inside of the jar shows signs of wear and has scratches.

¹⁾ Cat. no. 1636.

²⁾ Brankston, Pl. 25 B.

³⁾ Jenyns, Soame: A visit to Pei-kou, Taiwan. TOCS Vol. 31, p. 53.

⁴⁾ Hobson, David cat., Pl. CXXXVIII.

This kind of flower jar (*cha-tou*) is of a well-known type; there are several identical examples known e.g. one in the Mrs. Nora Lundgren collection¹⁾, one in the Palmer collection²⁾ and a third one in the David Foundation³⁾. They always have the four-character Cheng-te mark.

CHENG-TE

H: 13

11.

202/64.

DISH, with plain rim and everted mouth, on low, contracted foot. Slightly convex base. The design is engraved in the paste and washed with green enamel on a ground of white glaze. Inside is a five-clawed dragon amid clouds, enclosed by a single line; below the rim is another line. Outside are two five-clawed dragons and a faintly incised pattern of crested waves, enclosed by single lines. Fine white paste, which has partly burnt red. Six-character mark of Cheng-te within double circles in underglaze blue on the base.

Dishes and bowls with this type of décor and with the marks of Hung-chih and Cheng-te are quite common. There was a similar dish in the Eumorfopoulos collection⁴⁾, also with the Cheng-te mark, and another one marked Hung-chih.⁵⁾ A bowl with the Cheng-te mark in the H.R.H. Palmer collection⁶⁾ comes very close to our dish both in the drawing of the design and in the calligraphy of the mark. Another similar bowl was formerly in the Norton collection.⁷⁾ The difference between the Hung-chih and the Cheng-te marked pieces seems to be very small, but there is no specific reason why we should not be able to trust the marks when they are written in a calligraphy characteristic of the period in question and the specimens are obviously not later copies.

CHENG-TE

D: 15.7

12.

229/64.

BRUSH-POT, flattened, hexagonal shape with attached footed base. Decorated in underglaze blue, and green, yellow and red enamels. The underglaze blue décor is confined to the lines on the upper and lower part of the foot and to the sides of the projecting ridges on the body and below the rim. The central panels on the body are decorated with figures standing on waves; the side panels have cloud-scrolls. Diaper band on neck and key-fret around the upper part of the foot and *ju-i* band below.

The paste is greyish and has partly burnt red. The enamels are a bright tomato

¹⁾ Bo Gyllensvärd, *Kinesisk keramik*. pl. 42.

²⁾ Garner, pl. 46 B.

³⁾ Hobson, David cat., Pl. CXLII.

⁴⁾ Hobson, E. cat. IV, D. 69. Pl. 13.

⁵⁾ Op. cit. no. D. 70.

⁶⁾ Jenyns, Pl. 79 B.

⁷⁾ Venice cat. no. 687.

red, dark green and light yellow. The potting is rather coarse and the painting sketchy. It is probably a provincial piece. The figure scenes show taoistic immortals. One of the panels shows a man with bare belly, *Chung-li Ch'üan*, accompanied by another man wearing court head-dress, probably *Ts'ao Kuo-chiu*. On the other central panel is a man with a gourd in his hand and wearing a ragged dress, *Li T'ieh-kuai*; he is accompanied by a lady carrying a bunch of flowers, *Lan Ts'ai-ho*.

In the collection of Sir Harry Garner is a jar decorated in red and green enamels¹⁾ which comes quite close to our brush-pot in style. This jar is dated Chêng-tê. A *san-ts'ai* piece formerly in the Oppenheim collection²⁾ is of a similar shape to our brush-pot, it has also been attributed to the Cheng-te period.

First part of the 16TH CENTURY

H. 19.5

13.

209/64.

DISH, round, with plain rim and everted mouth, on low contracted foot. Convex base. Decorated in tomato red, dark green and yellow enamels. Inside, central medallion enclosed by two red lines with winged fish-dragon with flaming pearl among clouds above water. Two red lines around rim. Outside, two similar dragons pursuing flaming pearls among clouds above waves. Red double lines below rim and around foot. On the base are the two characters *Shang yung* ("for noble use") in red enamel within double circles.

The enamel colours are of rather poor quality; especially the yellow and red enamels are very easy to scratch off. The green colour is partly very iridescent and has corroded. The inside is in a much better condition than the outside. It is possible that the piece has been buried. The unglazed foot-rim has a coarse feeling. The drawing is rather crude and there are drops of green enamel below the rim. The glaze is pure white. The dragon's scales are shown by incisions with a pointed tool through the red enamel.

An almost identical piece with the same mark is in the Hellner collection³⁾, and in that collection is also a third dish with the same design but marked only with two double circles on the base.⁴⁾ To the same family also belongs a bowl in Japanese possession⁵⁾. This bowl has the same kind of design and colours and the drawing is identical, even in such small details as the incised outlines of the scales of the dragon body. It is obvious that those pieces come from the same workshop. The bowl also carries the "Shang yung" mark, and Mr. Nobumori Ozaki says about it: "The mark Shang Yung written in a formal script within double circle on the base probably indicates that this bowl was made to an order by a member of the Imperial Family." The bowl is attributed to the early Ming dynasty. The rather simple quality of these pieces, however, point to a provincial kiln, and I

¹⁾ Jenyns, pl. 81 B.

²⁾ Hobson: Private, fig. 122.

³⁾ Reidemeister. Pl. 25 C.

⁴⁾ Reidemeister. Pl. 25 B.

⁵⁾ Sekai 11, Pl. 14.

think it is neither made for the Imperial Family nor as early as the beginning of the Ming dynasty. I am more inclined to attribute it to the time of Chia-ching.

The winged fish-dragon is not especially common during the Ming period but there are some specimens with this design. The stem-cup no. 14 below is decorated with a winged dragon which is of similar type, but the closest parallel we find on an incense burner in the Versteegh collection.¹⁾ This piece has an inscription which is dated 1564. The design on the body shows two winged fish dragons fighting for the pearl above waves. The heads, manes, wings and bodies of the dragons are very similar to those of our dragon; even here the scales of the bodies are incised through the red enamel. The only difference seems to be that on our dragon only one eye is visible, when viewed sideways, but on the incense burner both eyes of the dragons are seen. The general style of painting and also such details as the waves are, however, very close, and it is my opinion that these two pieces must be very near in time. There are also pieces with an underglaze blue design which have the winged-dragon decoration, but they will be discussed in connection with the stem-cup below.

CHIA-CHING

D: 15

14.

265/64.

STEM-CUP, with flaring rim and tall, hollow stem. Decorated in turquoise, yellow and sepia enamels. Centred inside, a winged fish among waves. Outside, on the cup two winged dragons pursuing pearls: on the stem three *ling-chih*. The bowl is cracked and repaired.

The foot-rim is rough and has clay attached. The enamels are partly worn off, especially on the stem. The base of the cup (inside of the stem) is pointed.

The fish on the inside of the cup is rather unusual; it is short and stout and has projecting wings (fig. 2). It is possible that this motif is meant to represent the old symbol of passing literary examinations, the carp that passes above the rapids of Lung-men and becomes transformed into a dragon. If this is the case the interior of the bowl shows the fish in the act of transformation, and the outside the fish fully converted into a proud dragon.

The dragon found on this stem-cup is of a similar type to the one found on the dish no. 13 above. It has already been mentioned that fish-dragons of the winged type do not appear so frequently, but we have referred to some specimens above, all of which had it in common that they were painted in enamel colours. But they also sometimes occur in blue-and-white. On a blue-and-white 16th century dish in a private Swedish collection²⁾ is a dragon of this type in the centre inside, surrounded by cranes and *pa kua*, the arrangement being similar to our square Chia-ching dish no. 28 below. A bowl in the Riesco collection³⁾ which is dated 1621, is

¹⁾ Reidemeister, Pl. 24.

²⁾ Wirgin, no. 83.

³⁾ Garner, Pl. 59 A.



Fig. 2. Detail from the inside of the stem-cup no. 14.

also decorated with a winged dragon, but of a type quite different from ours. Much closer to our dragon is one found on a bowl in the Hong Kong Government collection¹⁾, which is also decorated in underglaze blue and dated the second year of Cheng-te (1507). None of the pieces mentioned, however, are characteristic enough to allow a more definite dating of our stem-cup.

An enamel decorated stem-cup, more or less identical with ours, was shown in the Venice Exhibition²⁾ and dated to the early 16th century. These stem-cups seem to belong to the so-called Swatow group, and this group is extremely difficult to date more accurately, but I am inclined to accept the dating of the Venice catalogue³⁾, both because of its relationship to the Hong Kong bowl and because of its shape, which is not likely to be found later than the middle of the 16th century.

FIRST PART OF THE 16TH CENTURY

D: 13.7 H: 11

15.

211/64.

JAR, *kuan*, ovoid with short neck and everted mouth. Sunk base. Decorated in red, green and yellow enamels. On the body two five-clawed dragons pursuing flaming pearls among clouds above waves. (The scales of the dragon bodies are finely incised through the red enamel.) Lotus scroll border on the shoulder and a row of lotus panels above base. Four red lines on neck and between them hanging tassels. One character mark *fu* (happiness) within a double circle in red enamel on base.

The colours are tomato red, dark green and clear yellow. The yellow colour is limited to the two flaming jewels only. The green colour has partly black dots

¹⁾ Jenyns, Pl. 80 A.

²⁾ Venice cat. no. 698.

³⁾ Cp. Venice cat. no. 696.

and in some places it has a burned surface and seems to have been burnt in too hot a fire. The glaze is pure white and the paste is fine and white but has some black dots and small holes, it has burnt red at the edges of the foot-rim. There is a join on the inside just above the middle. The *fu* character on the base is partly worn away.

This type of Ming porcelains with design in red, green and yellow enamels without the use of underglaze blue form a very distinct group. The colours are fresh and bright and the painting is powerful and spontaneous, although sometimes rather crude. There are specimens of this kind with the marks of Hsüan-te and Cheng-te, and also with four character Ming marks and different kinds of auspicious marks. The Hsüan-te marks are written in the style of the 16th century but the Cheng-te marks seem to be reliable. In the collection of Sir Harry Garner is a bowl of this type decorated with ducks among water plants which is dated with a Cheng-te mark.¹⁾ The decoration on this bowl has much in common with our jar; we have a similar type of lotus panels on both pieces, and also the painting of the rising waves is very similar; and at the foot of the bowl are exactly the same small tassel-like ornaments as those we find on the neck of our jar. Specimens of this kind have been very much appreciated in Japan, where they are relatively numerous, and where they are known under the term *aka-e*. A bowl decorated with floral scrolls and with the mark of Hsüan-te is in the Museum Yamato Bunkakan; this bowl has the same kind of tassels on the foot as those we have discussed above²⁾. This design is also found on another bowl in Japanese possession which is marked "*Ta Ming nien chih*"³⁾. On the inside of this bowl, just below the mouth, is a flower scroll which is very similar in style to the border found on the shoulder of our jar.

The general style of our jar as well as the comparison with the above-mentioned pieces, especially the Cheng-te marked bowl, point towards an early 16th century date.

FIRST PART OF THE 16TH CENTURY

H: 15

16.

197/64.

BOWL, hemispherical, on low, slightly contracted foot. Convex base. The design is outlined in sepia and filled in with turquoise and yellow enamels. Inside in the centre is a boy holding a flag, surrounded by grass, leaves and clouds. Outside, landscape with pairs of playing boys and clouds. Below rim and on foot double lines, and above foot a single line in red enamel. On base one illegible character mark within double circle in red enamel.

The enamels are partly corroded and the glaze shows an oily iridescence. The interior design is almost worn away. The bowl might have been buried. The foot-

¹⁾ Venice cat. 693.

²⁾ Sekai 11. Pl. 76.

³⁾ Sekai 11. Pl. 13.

rim is very rough, has kiln grit adhering to it and has partly collapsed during the firing.

The playing children motif is very popular during Chia-ching and Wan-li¹⁾ and the style of this bowl also indicates a 16th century date. It is clearly related to the dish no. 13.

MIDDLE 16TH CENTURY

D: 16

17.

217/64.

JAR, *kuan* shape, with short neck and projecting lip. Slightly spreading foot and sunken, convex base. Decorated in underglaze blue. On the body four lions playing with brocaded balls with swirling ribbons. On the shoulder and on the neck are lotus scroll borders. Around the foot a row of petal panels. Six-character mark: "Ta Ming Hsüan-te nien tsao" within double circle on base.

Fine white paste, which partly has burnt red. Greenish-blue glaze. Pale greyish-blue colour with dark dots. There is a raised flange between neck and shoulder. The body is made in two parts and has a join just above the middle.

The design found on this jar is common during the late 15th century and the whole of the 16th century. The jar has previously been attributed to the 15th century, but for several reasons I do not believe it to be earlier than the 16th. The elegant shape of the jar with its slightly spreading base is found during Cheng-te²⁾ and later; earlier specimens mostly have a straighter foot. The lotus petal panels around the base are also found during Cheng-te³⁾ and later. The *nien-hao* on the base is written in rather large-sized calligraphy, which is of a kind that we associate with the 16th century, and also the use of the character *tsao* in the mark points to a date later than the 15th century. Among the Ardebil ceramics there are only two pieces marked with the same mark as our jar, and they both belong to the 16th century.⁴⁾

16TH CENTURY

H: 16

18.

269/64.

JAR, *kuan* shape, with short neck and sunk base. Decorated in underglaze blue. On the body lotus scrolls. On the shoulder a row of hanging petals and on the neck sketchy leaves. Conventionalized *ju-i* border above base.

The foot-rim has burnt red; there is some kiln-grit adhering to it. The glaze is bluish and also covers the inside. The outside glaze is dull and cloudy, probably due to burial. The colour is purplish with darker dots and is very uneven in tone; sometimes it is more greyish. The jar seems to be of provincial origin, and its relatively rough quality is no evidence that it is of an early date. The rather sketchy

¹⁾ Sekai 11. Pl. 78 A.

²⁾ Jenyns. Pl. 48 A.

³⁾ Jenyns. Pl. 48 B and C.

⁴⁾ Pope, p. 161.

and conventionalized border around the base is a simplification of a *ju-i* border, which is common during Chia-ching and occurs e.g. on a bowl in the M.F.E.A.¹⁾. The hanging petal row found on the shoulder of our jar was also common during the 16th century and can be seen on a Chia-ching vase in the collection of H.M. the King²⁾.

16TH CENTURY

H: 11.4

19.

266/64.

STEM-CUP, with flaring mouth, on high spreading foot. Hollow stem. Interior and exterior covered with deep blue glaze. Undecorated. The inside of the stem is covered with bluish-white glaze. Six-character horizontal Chia-ching mark on inside of stem.

The blue glaze is very clear and intensive. It has a minute crazing, especially on the inside of the cup. The paste is fine and white. The mark is written in large characters, the calligraphy being vigorous and good. This piece is of a very nice quality. Unfortunately the cup is very much repaired. There is a similar specimen in the Carl Kempe collection.³⁾

CHIA-CHING

H: 11.5 D: 15.3

20.

268/64.

JAR, globular with short neck. Sunk base. Decorated in underglaze blue. On the body scrolls of camellia, on the shoulder a row of *ju-i* heads. Key-fret border on neck and lotus panels around base. Six-character mark of Chia-ching within a double circle on base.

Dark silvery-blue colour under bluish glaze. Fine white paste which has partly burnt red. Horizontal join in the middle of the body, which shows that the jar has been made in two parts.

CHIA-CHING

H: 11.2

21.

137/64.

DISH. Shallow, of square shape with flaring sides and short straight foot. Decorated in underglaze blue. On the inside a central square panel with two five-clawed dragons among clouds surrounding a rock rising from the sea. The rock is adorned with a *ju-i* head, *ling-chih* etc. and is crowned with a peach inscribed with the character *shou*. On the rim is a border of *ling-chih* scrolls. Outside, on the rim, are four dragons among clouds above waves. Double lines around foot. Six-character mark on base.

¹⁾ Wirgin. Pl. 52.

²⁾ Wirgin. Pl. 58.

³⁾ Reidemeister. Pl. 35 A.

White paste which has burnt red. The blue colour is dark and has a purplish tinge. The rim is unglazed and seems to have been ground. The inside is worn. The glaze is thick and has a greenish tinge. The dish is not quite square; the width is 26 cm. and the length ca. 25.5.

A dish of similar shape, also with a Chia-ching mark but decorated in yellow enamel and underglaze blue, was in the Eumorfopoulos collection.¹⁾ The central design on our dish is very characteristic of the Chia-ching period and is also found on lacquers, e.g. a lid of a box published by Low-Beer²⁾ and a tray with similar design in the author's collection. The latter has the typical Chia-ching dragons, with their thin, elongated bodies, surrounding a rock rising from the waves and crowned by a character. An interesting detail is that the two dragons on the lacquer tray are strictly confronting each other, but on the porcelain dish the lower legs of the dragons point in the *same* direction.

CHIA-CHING W: 26

22.

138/64.

DISH. Round with plain rim, on low contracted foot. Convex base. Decorated in underglaze blue. Inside, in the centre a round medallion framed by double lines showing four children drinking tea in a garden. Double lines below rim. The outside of the rim is decorated with pairs of children at play in a garden. Double lines below rim and on foot. Six-character Chia-ching mark on base.

Brilliant purplish blue colour. The filled-in areas (especially on the outside) are spotted with darkish dots.

CHIA-CHING D: 19

23.

139/64.

VASE. Gourd shape, with sunk base. Decorated in underglaze blue with two bands of leaf scrolls, separated by a band of prunus flowers around the waist. Stylized petal border at base and band of hanging leaves below waist. Six-character Chia-ching mark within double circles on base. White paste, which has burnt red. Dark, purplish-blue colour.

The gourd-shape is very common during Chia-ching and several similar specimens are found. Closest to our vase come a pair of vases earlier in the Oppenheim collection³⁾. These vases are decorated in underglaze blue and red and yellow enamels. The design is arranged in almost exactly the same way as on our vase, the only difference being that the scrolls are adorned with flowers (fig. 3). If we now look a little closer at our vase we find that, in fact, this vase was also intended to have flowers in enamel colours painted on it. There are clearly visible spaces left within which to paint-in the flowers (upon a closer look it is even possible to see a thin

¹⁾ Hobson, E. cat. IV. Pl. 21 no. 89.

²⁾ Low-Beer, B.M.F.E.A. 24, fig. 49.

³⁾ Hobson, Private, fig. 135.



Fig. 3. Chia-ching vase formerly in the Oppenheim collection.

circular outline to mark where the flowers should be painted). This shows clearly the technique of burning this kind of objects. First the underglaze blue colour was painted and then the object was glazed and fired. After firing, the enamel colours were added and the piece was burned again, this time at a lower temperature.

CHIA-CHING H: 19

24.

205/64.

JAR, globular with sunk base. The rim is fitted with a gilt copper band. Decorated in underglaze blue with figures in a garden. Prunus flowers and hanging petal border on shoulder. Six-character Chia-ching mark within double circle on base.

White paste, which has partly burnt red. Purplish blue, brilliant colour. Bluish tinted glaze, which also covers the inside. The jar is most likely the under part of a gourd-shaped vase. It is very similar in shape to the gourd-shaped Chia-ching vase no. 23, and it has exactly the same hanging petal border and prunus flowers as those found on the waist of that vase.

The design shows a garden scene; from right to left the following figures are seen: A man seated at a projecting cliff looking at a lotus pond, and behind him a young servant-boy holding a big fan and standing under a pine tree; on the other side of the pine is another servant struggling with a heavy burden of water-jars etc., supervised by an attendant dressed in a long robe and with a high cap; further to the left is a boy carrying a branch and another attendant standing under a tree;

finally on the other side of this tree is still another attendant instructing a servant who is watering a plant from a tall vase. Over the entire scenery is a kind of cloud band.

CHIA-CHING

H: 15

25.

227/64.

VASE, barrel-shaped with plain rim and sunken base. The rim is ground down and the specimen is probably the lower part of a big vase. Decorated in underglaze blue on the outside, with two five-clawed dragons among lotus scrolls. Row of lotus panels above base and double lines below rim. Six-character Chia-ching mark within double circle on base.

The white paste has darkish dots. The blue colour is of a dark-purplish tint and is fine and brilliant. The drawing is forceful and well executed. There is a join just above the middle, which shows that the vase is made in two parts. The colour and design of this vase is typical of Chia-ching, and the type of lotus panels found above the base is very common during this period, occurring, e.g., on gourd-shaped vases.¹⁾ It is most likely that our vase is the lower part of such a gourd-shaped vase; its rather large dimensions also point to this shape rather than to any other.

CHIA-CHING

H: 12.5 D: 16.5

26.

215/64.

VASE, square with ovoid body and short, straight neck. Sunken base. Decorated in underglaze blue. On the body scrolls of lotus, chrysanthemum, camellia and peony. On the shoulder *ju-i*-shaped cloud-collar points frame lotus buds, and are separated by beaded pendants. Key-fret on neck and a row of lotus panels above base. Six-character Chia-ching mark within a double square on base.

White paste, which has burnt red at the edges of the foot-rim. Thick bluish glaze. The blue colour has a purplish tint and is clear and strong. The vase is made in two parts and has a join just above the middle.

This vase is a very typical example of the Chia-ching style, its shape, design and colour being characteristic of the period. The shape is found both in underglaze blue specimens²⁾, enamel coloured ware³⁾ and plain white ware⁴⁾, and the lotus panel border above the base as well as the cloud-collar on the neck are common motifs on Chia-ching porcelain.

CHIA-CHING

H: 16.5

¹⁾ Koyama. Pl. 96.

²⁾ Hobson, E. cat. IV. No. D. 25.

³⁾ Reidemeister. Pl. 34 A.

⁴⁾ Reidemeister. Pl. 25 A.

27.

179/64.

DISH. Round with plain rim, on low, contracted foot. Convex base. Decorated in underglaze blue. On the inside a central medallion, with five-clawed dragon among clouds, framed by double lines. Double lines below rim. Around the outside two five-clawed dragons pursuing flaming pearls among clouds. Double lines on foot and below rim; single line above foot. Six-character Chia-ching mark within double circles on base.

Purplish, dark-blue colour. The inside of the dish is very worn and the outside, base and foot-rim seem to have been affected by some acid.

A large dish of similar type is in the Philadelphia Museum of Art.¹⁾ On this dish the central dragon is holding the flaming pearl which is lacking on our plate. The position of the two dragons is, however, identical, but the Philadelphia one is more elaborate and more elegantly drawn.

CHIA-CHING

D: 24

28.

203/64.

DISH, square with everted rim, on low foot. Convex base. Decorated in tomato-red enamel on a greyish-white glaze. Inside, square medallion enclosed by double lines, framing four cranes among clouds surrounding a central circle (this circle is made up of four different circles with the spaces between them partly filled in such a way that when the right half is filled in the left is open, and *vice versa*). On the sides, four of the eight trigrams (*pa kua*) are each enclosed in a panel and surrounded by two stylized clouds. In the corners are *ling-chih*. Double lines below rim. Outside, are two confronting cranes with a big cloud scroll between them and surrounded by smaller clouds (this motif is repeated on the four sides with slight differences in the details). Double lines below rim and foot, a single line on top of foot. Six-character Chia-ching mark in underglaze blue on base.

This shape is quite common among Chia-ching dishes; there is one published by Koyama²⁾ decorated in red and yellow enamels, and a similar one in the Victoria & Albert Museum³⁾. Both these dishes have *ling-chih* as part of the design. The *ling-chih* as well as other symbols of immortality and long life are especially often found on the ceramics of this period, because of the very strong Taoistic influence which is a characteristic feature of the reign of Chia-ching.

The central design of our dish is quite uncommon, but it is most likely just another way of depicting the *yin-yang* symbol which is a constant appurtenance of the *pa-kua*. The filled and unfilled circles are just a way of representing the dualistic nature of the Universe, male and female, light and darkness etc. The *pa-kua* symbols found on the dish are the following: at the top is *ch'ien* (Heaven; South), to the right *li* (Fire; East), to the left *kan* (Water; West) and at the bottom

¹⁾ Philadelphia cat. No. 109.

²⁾ Koyama. Pl. 104.

³⁾ Honey. Pl. 113 B.

k'un (Earth; North). The arrangement of the trigrams is irregular and *li* and *kan* ought to change places if we were to arrange them in the usual way, as they are found e.g. on the Chinese compass, where they represent the cardinal points. But it seems that this strict order was completely overlooked when the *pa-kua* was used simply as a decorative design. There is a late 16th century dish in a Swedish collection¹⁾ which is decorated with all the eight trigrams on the cavetto, and here too they are arranged in complete disorder. It seems as if the arrangement of the symbols did not mean anything to the artist as long as they were all present, it is interesting to find, however, that the *pa-kua* when it occurs on porcelain seems constantly to be accompanied by cranes and clouds. This is the case on the dish mentioned, and also on a dish with a hexagram in the Ardebil collection²⁾).

CHIA-CHING

L: 13

29.

251/64.

BOX, square, four-lobed with domed cover and low, straight foot. Decorated in underglaze blue. On the cover a four-lobed panel, enclosed by double lines, with garden rock and flowering sprays. On the sides of the base and cover, panels with flowering sprays, and floral scrolls in the corners; scroll bands on both sides of rim. Six-character Chia-ching mark on base.

There is a big difference in colours between the lid and the box. The lid is painted a bright purplish blue, but the box a dark greyish blue. There are also some minor differences in the decoration; the corner ornaments on the lid are quite different from those on the box. It is possible that the box and the lid do not belong to one another. For a similar box with Wan-li mark see no. 43 below. An almost identical box with Chia-ching mark is in the collection of Dr. H. Lindberg.³⁾

CHIA-CHING

D: 12.4

30.

171/64.

DISH. Small, round with everted sides and foliate lip, on low, contracted foot. Decorated in underglaze blue with a design covering the whole surface of the dish both inside and outside. In the centre, lotus scrolls, on the sides lotus flowers in round medallions. Scroll border above foot. Six-character Chia-ching mark within double circles on base.

CHIA-CHING

D: 8.4

31.

199/64.

BOWL, small, shallow with everted rim and low straight foot. Slightly convex base. Decorated in underglaze blue and red, green, yellow and sepia enamels. Outside, main design of ducks swimming among lotus flowers and sagittaria. Leaf-

¹⁾ Wirgin. No. 83.

²⁾ Pope. Pl. 100.

³⁾ Wirgin. No. 56.

scrolls framed by single lines below rim and lotus panels above base. Single line on foot. Inside, double lines below mouth. Six-character Chia-ching mark within single line on base.

Rather pale, silvery blue colour and very clear, fine enamels in tomato red, dark green and lemon yellow. The yellow and green enamels show iridescence. Clear white glaze with a faint bluish tint.

CHIA-CHING D: 9.6

32.

257/64.

DISH, round, shallow with flaring mouth and low contracted foot. Concave base. Decorated in underglaze blue and red, green and yellow enamels. Inside, medallion with central circle surrounded by a ring of *ju-i* heads. Double lines below rim on inside and outside. Outside, seven *ling-chih* fungi.

Six-character Chia-ching mark within double square on base. Fine white paste which has burnt brownish red at the edges of the foot-rim. An almost identical dish is in the David Foundation¹⁾ but that dish is marked with the *nien-hao* of Ch'eng-hua also within double squares.

CHIA-CHING D: 14.6

33.

225/64.

FLOWER-POT, hemispherical with projecting lip. Slightly sunk base. Buff stoneware with, on the outside, ornaments modelled in relief and outlined in threads of clay, which are filled with dark turquoise blue and neutral glazes on a ground of aubergine. The inside is glazed with the same turquoise blue varying to a deep peacock-blue. The design on the outside consists of three lotus sprays. So-called *fa-hua* ware.

The paste has a reddish-buff tint and the base is covered with a thin coating of the aubergine glaze. The glaze has a fine crackle, which is especially, noticeable on the inside. In the bottom the glaze is very thick and has a peacock-blue tinge. The bowl is repaired.

This flower-pot belongs to the so-called *san ts'ai* group, which seems to imitate cloisonné enamels, and which is one of the most difficult families of all the Ming ceramics when it comes to an accurate dating. There are several Cheng-te marked *san ts'ai* pieces which can give us some clues to the dating, but that is not sufficient. Our flower-pot is undoubtedly not very early; it must belong to a later period than Cheng-te; both the design and the shape differ considerably from those of the earlier specimens of this group. There are several objects similar to our pot in different collections; two almost identical pots with the same colour scheme

¹⁾ Venice cat., no. 682.

were shown in the O.C.S. Ming Exhibition.¹⁾ They were both dated to the 16th century. A more exact dating is not possible for the moment, but it may well be that this kind of flower-pots was made rather late in the Ming dynasty.

16TH CENTURY

D: 18.5

34.

259/64.

MINIATURE DISH, round with flaring mouth and low foot. Covered with a deep blue glaze, except for the foot-rim. Six-character mark of Chia-ching within a double circle incised under the glaze on base.

Fine white paste. The blue colour is clear and deep and of fine quality. There are some darker areas where the glaze has accumulated.

CHIA-CHING

D: 7.5

35.

256/64.

DISH, round with flaring rim, on low, contracted foot. Decorated in underglaze blue. Inside, central medallion enclosed by double lines with landscape scene showing a hare under a tree and big chrysanthemums. In the cavetto, flower stands and flowering branches with birds. Double line below rim. Outside, two stands with orchids. Double line on foot and below rim. Six-character mark of Ch'eng-hua within double circle on base.

Fine white paste, some kiln grit adheres to the foot-rim. The blue colour is fine and clear, the inside being darker in tone, the outside pale silvery blue. The outside décor is identical with that found on no. 40, which is marked Wan-li. The mark is written in a neat and clear calligraphy, of a type which also indicates a 16th century date²⁾. In the Ardebil collection is a bowl showing a landscape with three hares (one of them being attacked by a hawk) and big chrysanthemums. This bowl is very close in style to our dish and it is also marked Ch'eng-hua.³⁾ In the David Foundation is a dish almost identical with ours, which fortunately enough is dated, "the Hsin-ch'ou year of Wan-li" (1601) and which accordingly provides an almost exact dating for our dish as well.⁴⁾

WAN-LI

D: 13.5

36.

254/64.

DISH, round, shallow on low, contracted foot. Inside, on the cavetto, decorated with three archaic dragons in underglaze blue and in the centre an incised *ling-chih*.

Four-character Lung-ch'ing mark.

The foot-rim has sand attached and the base shows radiating wheel marks. Bluish glaze.

¹⁾ The Arts of the Ming Dynasty. TOCS, Vol. 30, 1955—57. Nos. 169—170.

²⁾ Garner. Pl. 98 D.

³⁾ Pope. Pl. 96 B.

⁴⁾ Medley, No. A 676.

An identical dish is already in the Museum¹⁾; they both come from the same source. In the Eumorfopoulos collection was a bowl decorated with fungi and the same archaic dragons²⁾. This bowl was marked *fu kuei chia ch'i* (fine vessel for the rich and honourable) in an oblong cartouche. This type of archaic dragons seems to have been in frequent use on export wares during the later half of the 16th century. In an article on Ming trade porcelain Mr. Beamish illustrates one similar bowl³⁾ and points out that there are four more almost identical ones which all come from the Johore Lama Hoard and are now in the Perak Museum collection, Taiping. Because of the mane of the dragon Mr. Beamish mistakes it for a stylized lion, but the characteristic coiled and split tail is an unmistakable sign of the archaic dragon. The mark is written in the characteristic calligraphy of the period.

LUNG-CH'ING

D: 14.5

37.

258/64.

DISH, small, shallow with flaring rim, on low, contracted foot. Decorated in underglaze blue and red, green, yellow and sepia enamels. Inside, central medallion enclosed by double lines showing a big bowl with fruit and flowers on a stand. In the cavetto five *ling-chih* sprays. A single line at rim. Outside, two fruit sprays and two flower sprays. Double lines below rim and on foot. Six-character Wan-li mark within double circle on base.

Fine white paste. The enamel colours have iridescence. The green colour varies from olive-green to a bright dark green.

The motif found on this dish is seen on several other Wan-li marked pieces. There is one similar dish in the Malcolm collection⁴⁾ and two others are published in Sekai Toji Zenshu⁵⁾. All the three dishes mentioned are bigger than ours and the design is more elaborate; it shows in all three cases a big porcelain bowl decorated with lotus scrolls and with a key-fret border around the rim. The bowl rests on what seems to be a wooden stand (or small table); it is filled with different fruits and flowers, and butterflies are flying around it⁶⁾. One of the dishes (Sekai pl. 115 B) has flowering sprays and fruits, of the same type as is found on the back of our dish. On the cavetto the other two are plain except for the central design. The motif seems to represent some kind of offerings, and it is probably a Buddhist subject. The fruit bowl reminds one very much of the trays with offerings usually seen in front of the main figure on Buddhist paintings. This motif is frequently met with especially in Tibetan *tankas*.

WAN-LI

D: 10.7

¹⁾ Wirgin, no. 65.

²⁾ Hobson, E. cat. IV, no. D 17. Pl. IV.

³⁾ Beamish, H. H., The animals on Ming trade porcelain. Federation Museums Journal. Vols. I—II. Fig. 46. Malaya 1954—55.

⁴⁾ Jenyns. Pl. 99 A.

⁵⁾ Sekai 11. Pl. 115.

⁶⁾ On our dish also some small butterflies are seen among the flowers.

38.

198/64.

BOWL, small, hemispherical on low, straight foot. Decorated in underglaze blue and red, green, yellow and sepia enamels. Inside, central medallion enclosed by double lines with sketchy drawing of a dragon with pearl among clouds. A single line below rim. Outside, below the rim, a border with flower sprays framed by single lines. Main design, a landscape with two men carrying trays with offerings and two mythical animals. Double lines on foot. Six-character Wan-li mark within double circle on base.

The colours are a fine, clear dark blue, tomato red, lemon yellow and a bright dark green. The glaze has an oily iridescence. The yellow colour has small bubbles which give it an uneven surface. The paste is fine and white. The foot-rim is uneven. The mark is written in a very clear and neat calligraphy.

The decoration on this bowl suggests that it has been intended for some ritual Buddhist use. One of the animals is a *ch'i-lin*, painted green with blue tail, mane and saddle-cloth; the outline is in red. On the saddle is an object painted yellow. It is possible that this is meant to represent the *ch'i-lin* carrying on its back the "Book of the Law". This is a subject common in Buddhist art.

The other animal, which looks like a mule, is painted in yellow with red outline and has a blue saddle-cloth and a blue object lying on its back; a big red flower is growing from this object. It is possible that this animal is supposed to represent the "White Horse" that carries books and relics on its back, and which has played an important part in Chinese Buddhism. However, the animal does not very much resemble a horse.

There are among the Wan-li porcelains other examples with a similar kind of design showing animals carrying ritual objects and accompanied by men with offerings. Here I should like to refer to two specimens, one in Swedish and one in Japanese possession, which seem to be very closely related. The Japanese piece¹⁾ is a dish decorated in underglaze blue and coloured enamels, it has a diameter of 25.8 cm. It is decorated with lotus scrolls on the side, and in the centre is a medallion showing a spotted deer carrying on its back a huge octagonal object over which is a baldaquin crowned by a flaming jewel. The animal is surrounded by two men carrying trays with similar objects to that found on the back of the deer. The Swedish piece²⁾ is a similar dish, but somewhat smaller (diam. 19.8 cm.) with the same arrangement of the décor, but here the central medallion shows a lion carrying on its back a baldaquin-covered object. On the sides of the lion are two men; one looks like an arhat and is holding a *ling-chih* in his hands. Both dishes are marked Wan-li.

It is obvious that these two pieces are related to our bowl, and that they all were made for some special purpose, probably for Buddhistic use.

WAN-LI

D: 10.3

¹⁾ Mindai no sometsuke to akae. Tokyo 1952. Pl. 56.

²⁾ Reidemeister. Pl. 47 A.

39.

141/64

JAR (*kuan*) of globular shape with short neck and contracted mouth. Sunk base. Decorated in underglaze blue with winding lotus scrolls; there are eight large and four small lotus flowers. At shoulder and base are formal *ju-i* scrolls. On the base is a six-character Wan-li mark, within double circles.

Fine white paste. The blue colour has a purplish tinge and is fine and brilliant. There are occasional small black dots in the blue. The glaze is thick and greenish and also covers the whole inside.

WAN-LI H: 15.5

40.

142/64.

BOWL. Small, round with flaring rim and sunk base. The base is slightly convex. Decorated in underglaze blue. On the inside a landscape scene showing an old scholar seated, with a fan in his hand, at a bridge under a gate marked *shih-ch'iao* (bridge of worship), and in front of him a disciple holding a book. Double lines below inside and outside of rim. On the outside two stands with orchids and insects (this design is very close to that found on the outside of the dish no. 35.) Six-character Wan-li mark within double circles on base. Thinly potted. The blue colour is of a very delicate silvery blue shade.

WAN-LI D: 9

41.

143/64.

DISH. Small, round with everted rim, on low foot. Slightly convex base. Decorated in underglaze blue. In the centre, inside, an ornamental lotus spray within double lines. On the cavetto four peony scrolls. Outside, a scroll of four camellias and leaves. Double lines on foot and below rim on inside and outside. Six-character Wan-li mark within double circles on base. Silvery blue colour in two shades.

WAN-LI D: 8.5

42.

191/64.

BOX and cover, rectangular on low straight foot. Domed cover with concave corners. Decorated in underglaze blue. On the top of the cover a rectangular medallion with two five-clawed dragons pursuing flaming pearls among clouds above the sea, from which rise three peaks. On the sides and edges of the box and the cover are lotus scrolls and key-fret. In the corners are *ling-chih* and auspicious symbols (*pa pao*). On the foot is a *ju-i* border. Six-character Wan-li mark within double rectangle on base (fig. 4).

The blue colour has some black and brownish dots. The glaze is of a greenish tint. The paste is fine and white and has burnt red.

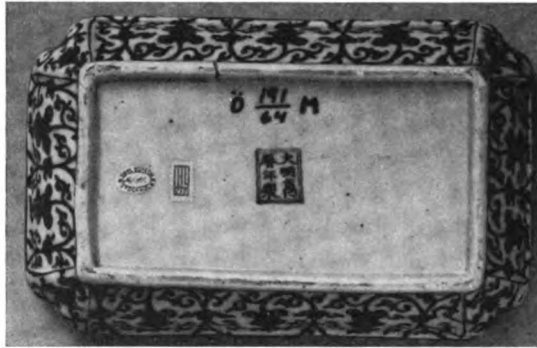


Fig. 4. The bottom part of the box no. 42.

A similar box was exhibited in the 1929 Berlin Exhibition¹⁾, another one is in a Japanese collection²⁾.

WAN-LI L: 23.5

43.

250/64.

BOX, square, four-lobed, with domed cover and low, straight foot. Decorated in underglaze blue. On the cover a four-lobed panel enclosed by double lines with garden rock and flowering sprays. On the sides of the box and the cover are panels with flowering sprays, and floral scrolls in the corners; scroll bands on both sides of rim. Six-character Wan-li mark on base.

Fine white paste, which has partly burnt red. The blue colour has a strong purplish tone which is more like the Chia-ching blue. For a similar box with Chia-ching mark see no. 29 above; another Chia-ching box with the same design is in the H. Lindberg collection³⁾. Because of the colour of our box and its similarity with the mentioned Chia-ching boxes it seems most likely that our box has been made at the very beginning of the Wan-li period. It is quite common to come across Wan-li pieces that have both the colour and the décor motif of the earlier period, and which, if they were unmarked, would certainly be attributed to the Chia-ching period. It seems that the Chia-ching tradition was still flourishing during the first part of the Wan-li period and that the change of emperor was not immediately reflected in the artistic conception of the period.

WAN-LI L: 12.7

44.

252/64.

BOX, rectangular, four-lobed with domed cover, on low foot. Decorated in underglaze blue. On the cover, a rectangular panel with diaper-work and in the centre a four-pointed foliate medallion showing two five-clawed dragons among clouds

¹⁾ Ausstellung Chinesisches Kunst. Berlin 1929. No. 1178.

²⁾ Mindai no sometsuke to akae. Tokyo 1952. Pl. 20.

³⁾ Wirgin, Ming no. 56.

above waves with emergent rocks, fighting for the flaming pearl. On the sides, panels with fruit-trees, garden-rocks and birds. *Ling-chih* sprays and auspicious symbols in the corners. Scroll borders at rim. *Ju-i* scroll on foot. Six-character Wan-li mark within double rectangle on base.

The top of the lid is slightly concave owing to misfiring. Greyish blue colour with bluish glaze. Fine white paste which has burnt red.

There is a box in the Philadelphia Museum of Art¹⁾, the cover of which is almost identical with that of our box. The under part of this box, however, possibly does not belong together with the lid; it has quite a different design, the corner ornaments, the border at the edge and the designs of the panels are all different. The characteristic border found on the foot of our box is also lacking; this border is also found on the Wan-li boxes no. 42 above, and 45 below.

WAN-LI

L: 19.5

45.

253/64.

BOX, rectangular, four-lobed with domed cover, on low foot. Decorated in underglaze blue. On the cover a rectangular panel, framed by double lines, showing landscape scene with children playing music. On the sides are panels with five-clawed dragons pursuing the pearl among floral scrolls. In the corners flower sprays. Cloud borders at rim. *Ju-i* border on foot. Six-character Wan-li mark within double rectangle on base.

The colour varies from a purplish blue to a pale silvery blue. The dragons in the panels on the sides are seen among different flowers, lotus, peony, camellia etc.

There is already a similar box in the Museum; it has identical panels with dragons, and the borders are also the same; the top shows the same four children, but there is a slight variation in the motif. The boy to the left on the Lauritzen box, who seems to have had a fall, is depicted on the other box as if he had just climbed the fence (which is seen in the background), and his right foot has been caught by the fence so that he tumbles over.

WAN-LI

L: 12.5

46.

140/64.

SEAL-BOX and cover, square on low foot with moulded base rim. The cover is convex. Inside at the bottom is an unglazed square in relief to hold the seal-paste. Decorated in underglaze blue with, on the top of the cover, a figure scene showing people gathered outside a palace gate and an official with attendant behind a table in the doorway. On the table is seen a brush lying in a brush-rest of the kind we know from the time of Wan-li. On the sides of the lid are floral ornaments with stiff leaves. On the sides of the box is a band with flying horses among clouds above waves. Under this band is a ridge with classic scroll border; on the feet are small clouds. The base has a two-character mark *Yü-men* (the gate of Yü).

¹⁾ Philadelphia cat., no. 142.

The paste is white and has burnt red. The blue colour is dark and has some black dots.

This seal-box was formerly in the S. D. Winkworth collection and was published by Hobson in his "The Wares of the Ming Dynasty"¹⁾. It was here attributed to the Chia-ching period. The style of the design and also the blue colour, however, point to a late 16th century date and it is more than possible that the box belongs to the reign of Wan-li. The motif with the flying horses was very popular during the late 16th century and specimens with this design are frequent²⁾. The stiff scroll border found on our seal-box is also quite frequent during Wan-li³⁾.

WAN-LI

L: 10

47.

144/64.

SCHOLAR'S DESK ACCESSORY. Hexagonal shape with domed top. On the top are six small cylindrical spouts with star-shaped rims. Sunk base. Decorated in underglaze blue. On the top, *ju-i* heads surrounding the central spout and five cloud-scrolls. On the sides, a central band with figure scenes, showing scholars and attendants on a garden terrace, surrounded by two bands with stiff floral ornaments. In the bottom a four-character mark *fu kuei chia ch'i* (beautiful vessel for the rich and honourable).

The colour is greyish and of bad quality, it is full of black dots. The glaze in the bottom has partly fallen off. There is a notch at the base on one side. The piece seems to be misfired.

It is not dated, but the design and the shape both indicate a late 16th century date. There is a piece of the same shape in the British Museum⁴⁾, but with a different top, which is of the same type of design. This piece has been dated Chia-ching, but we are more inclined to date our piece a little later, probably to the reign of Wan-li. Desk accessories of a similar type are not uncommon during this period; there is one of round shape in the Philadelphia museum⁵⁾ and another one in a Swedish private collection⁶⁾.

LATE 16TH CENTURY

D: 12 H: 9.5

48.

204/64.

BOX, round with domed cover, on low foot. The inside is divided into six compartments, a circular one in the centre surrounded by five segment-shaped. Decorated in underglaze blue and red, green, yellow and sepia enamels. On the cover a circular medallion, enclosed within double lines, showing a sea-shore scene with

¹⁾ Pl. 25, fig. 2.

²⁾ Pope. Pl. 105, 29.394; pl. 106, 29.393; pl. 109, 29.467. Philadelphia cat. no. 137.

³⁾ Pope. Pl. 106, 29.380; pl. 97, 29.464.

⁴⁾ Hobson, Handbook fig. 87.

⁵⁾ Philadelphia cat., No. 143.

⁶⁾ Wirgin. No. 70.

ducks, herons and other birds among lotus and other aquatic plants. On the sides, scrolls of lotus and other flowers and auspicious emblems. Single lines below and above edge. On the foot, key-fret framed by single lines. The sides of the compartments inside are edged in blue. Six-character Wan-li mark within double circle on base.

Greenish tinted glaze. Fine white paste which has partly burnt red. The blue colour inside and in the mark is of a greyish tint and has rusty brown and black dots.
WAN-LI D: 15.5

49.

194/64.

BOX and cover, rectangular on four feet. The top is partly pierced with round holes. Unglazed base. In the centre of the base is a rectangular tablet in relief which is inscribed with the *nien-hao* in underglaze blue and glazed. The box is decorated in underglaze blue, and red, green and yellow enamels. On the top of the lid is a four-pointed foliate medallion with *ling-chih* scrolls, and in the corners *ling-chih* sprays. On the sides are *ling-chih* scrolls and along the edge a scroll border. The box has the same decoration on the sides as on the lid. On the feet are *ling-chih*. Six-character horizontal Wan-li mark on base. The lid is repaired.

A similar enamel decorated box with lotus and dragon design is in a Japanese collection¹⁾ and another one with underglaze blue décor is in a Swedish private collection²⁾.

WAN-LI L: 20

50.

173/64.

BEAKER of bronze form (*tsun*) with bulb in the middle, flaring mouth and high spreading foot. On the neck, bulb and foot are two disconnected ribs. Sunk, slightly convex base. The neck is repaired.

The design is outlined in sepia and filled in with a pale turquoise enamel. On the bulb are confronting five-clawed dragons among clouds, and on the foot three bands with two dragons pursuing each other, classic scroll and *ju-i* heads. On the neck are confronting dragons among clouds above waves, holding a medallion with one of the *pa kua* symbols (*kan*: Water; West); this part is repaired and repainted, which is especially noticeable in the claws holding the medallion. On the inside of the rim is a band with two dragons pursuing each other. On the base is a six-character Wan-li mark in underglaze blue within double circles.

There are vases of the same shape with aubergine design on a yellow ground.³⁾ and with five-colour decoration.⁴⁾

WAN-LI H: 22

¹⁾ Sekai 11. Pl. 117 A.

²⁾ Wirgin, no. 69.

³⁾ Hobson, The wares, pl. 23, fig. 4. Hobson, E. cat. IV. D 115, pl. 23. Sekai 11, pl. 119.

⁴⁾ Toki Zenshu Vol. 27. Min-no akae. Tokyo 1962. Pl. 8.

51.

212/64.

KENDI (drinking vessel), shaped like a toad, with tall cylindrical neck and cup-shaped mouth. Unglazed base. Decorated in underglaze blue, and red, green, yellow and sepia enamels. On the neck flowers, a band with auspicious objects, and scrolling vine with squirrel. *Ling-chih* fungi on sides and front. The body of the toad is decorated with flowers, round dots and different borders.

The unglazed base is brown and slightly concave. The colours are greyish blue, light green, tomato red, light yellow and sepia. The potting is rather coarse. During the late 16th century we find a great variation in kendi forms, and many vessels have borrowed their shapes from birds and animals¹⁾. There is a similar toad-shaped kendi in blue-and-white in the Ardebil collection²⁾.

LATE 16TH CENTURY

H: 18

52.

201/64.

DISH, with plain rim on low contracted foot. Convex base. Design in underglaze blue on a ground of yellow enamel. Inside, a central medallion framed by double lines enclosing five-clawed dragon among clouds. Double lines below rim. Outside, two five-clawed dragons pursuing jewel amid clouds. In the eyes of the dragons the white bottom-glaze is revealed. Double lines on foot and below rim. Six-character Wan-li mark within double circles on base.

WAN-LI

D: 18.6

53.

200/64.

DISH, with plain rim on low, contracted foot. Convex base. Interior and exterior covered with underglaze blue glaze. The base is white-glazed. Six-character Wan-li mark within double circles incised in the paste, under the glaze, on the base.

WAN-LI

D: 21

54.

274/64.

VASE, gourd-shaped with tall neck and sunk base. Slightly convex bottom. Decorated in underglaze blue. Covering all the body is a design of winding lotus scrolls. Below the rim are prunus flowers and *ju-i* heads on a basket-work ground. Dark greyish-blue colour and greenish blue glaze. No mark.

The design found on this vase is common during the Wan-li period. Especially the rather stiff prunus flowers on a ground of basket-work or diaper is very often found during this period.³⁾ The gourd shape also seems to have been in favour

¹⁾ Sullivan, Michael, Kendi. Archives of the Chinese Art Society of America, XI, 1957, p. 40—58.

²⁾ Pope, pl. 97.

³⁾ Wirgin. No. 96.

during the late 16th century and many examples are found¹⁾, but this vase is unusually elegant and vigorous in shape. The rendering of the upper bulb and the neck is extraordinarily well balanced.

LATE 16TH CENTURY

H: 32.5

55.

216/64.

VASE, octagonal, of flattened ovoid shape. Short neck and sunk base. Decorated in underglaze blue. Main design of boys playing with different toys in a garden in front of a fence. *Ju-i* and scroll border on shoulder. Band of key-fret around mouth. Row of lotus panels above foot.

The foot-rim is rather rough and the paste greyish. The blue colour is mostly of a pale greysih tint, but in places it is darker, and black dots occur in the blue. The interior is glazed. There is a join on the inside just above the middle.

The main décor of playing boys is rather interesting as it shows several different kinds of toys. The central figure on one of the broader sides has in his hands a jumping-jack dressed as a Chinese official. On the opposite side are two boys in the middle, the left one is pulling a small wagon with a figure standing on it, the right one brandishes a lotus flower. A boy further to the left is flying a kite. On the short sides are garden rocks with peonies and bananas. A jar in the collection of Mr. R. de la Mare²⁾, which is marked Chia-ching, is also decorated with playing children, and among them is a boy playing with the same kind of jumping-jack as on our vase. The quality of our vase as well as the décor, however, points to a somewhat later date. The peculiar lotus panels found around the base of our vase are common during the late 16th century and are found e.g. on two gourd-shaped pieces in Swedish collections³⁾. The *ju-i* border on the shoulder is also of a type common during the late 16th century, and the rather carelessly drawn key-fret on the neck is also found from that period.

LATE 16TH CENTURY

H: 19

56.

255/64.

CUP, bell-shaped with flaring rim, on low, contracted foot. The sides partly pierced with swastika-fret open-work (*ling lung*). The outside decorated in underglaze blue with five round medallions showing landscape scenes with figures. Two of the scenes are repeated twice, and one showing two men playing chess only occurs once. Row of lotus panels above base and honey-comb diaper border below rim. Double line on foot. Inside plain. Unglazed base and unglazed band below rim on outside.

Fine white paste and neatly trimmed foot-rim. Clear dark blue colour of good quality.

¹⁾ Cf. Pope, pl. 86 and the above-mentioned vase Ming cat. no. 96.

²⁾ Venice cat. 674.

³⁾ Wirgin, nos. 88 and 96.

The Wan-li period is famous for its open-work (*ling-lung*) design which was never done better than during this period. The painted medallions are rather stiffly executed and look as if they have been copied from some design book for painting. The lotus petal panels are of a type similar to that found on no. 55.

LATE 16TH CENTURY

D: 9

57.

271/64.

BOWL, bell-shaped with flaring rim on low foot. Decorated in underglaze blue. Inside, central round medallion with lotus flower framed by single line. Single line below rim. Outside, fishes swimming among lotus flowers and other aquatic plants, framed by single lines. Double lines on foot. Illegible character on base.

The shape and the design are in the style of the late 16th century. There is a piece in the Philadelphia Museum of Art with a similar design¹⁾ which also has a crudely written mark on the base.

LATE 16TH CENTURY

D: 12.2

58.

270/64.

BOWL, bell-shaped with flaring rim on straight foot. Decorated in underglaze blue. Inside, a central landscape medallion framed by double lines. Double lines below rim. Outside, landscape scene with pagodas, boats etc. framed in by double lines. Double lines on foot. Four-character Hsüan-te mark within double circle on base.

The characteristic design found on this bowl with its high mountain peaks, sailing boats, slender pagodas and flagstaves with flying streamers is very common during the late 16th century. It is found on both small and big bowls and in the central panel of large dishes. There are several specimens with this décor in the Ardebil collection.²⁾

LATE 16TH CENTURY

D: 11.8

59.

213/64.

EWER, with ovoid body, curved spout and flattened rectangular handle. Domed cover with knob. Unglazed base with slightly sunk centre. Exterior covered with deep blue glaze. Decorated in reddish-white slip with, on each side of the body, a *ch'i-lin* among clouds and pearl symbols below.

The paste is yellowish white and has partly burnt red. The inside has a bluish-white glaze. Some of the blue glaze which covers the outside has run inside through the spout. The cover is repaired. The glaze is of a fine and brilliant deep blue colour. There is a join inside along the middle.

¹⁾ Philadelphia cat., no. 143.

²⁾ Pope. Pl. 93, 94 and 95.

This ewer and the two following objects belong to a group of export wares which was quite common during the Wan-li period. They are decorated in slip over a ground which is coffee-coloured, blue or celadon green. The design consists of dragons, phoenixes, *ch'i-lins*, fishes or birds among water plants, flowers and butterflies etc. The designs vary from very elegantly drawn motifs to sketchy, careless drawings¹⁾. The majority of objects belonging to this family are unmarked, but their rather clumsy and heavy shapes, and their heavy potting is characteristic of the late 16th century. There are some pieces which are marked Wan-li²⁾, and some are marked with earlier *nien-haos*, preferably that of Ch'eng-hua.

LATE 16TH CENTURY

H: 16.2

60.

214/64.

JAR, *kuan* shape, with short neck and projecting lip. Unglazed base with slightly sunk centre. Exterior covered with deep blue glaze. Decorated on both sides of the body with lotus flowers and water-chestnuts in reddish-white slip.

White paste which has burnt reddish. The interior covered with bluish white glaze. The rim is repaired. There is a join on the inside just above the middle, which shows that the jar has been made in two parts. A very similar jar with a design of scrolling vine was in the Eumorfopoulos collection.³⁾

LATE 16TH CENTURY

H: 15

61.

231/64.

BULB-BOWL, depressed globular body, contracted mouth and three small feet. Exterior covered with greyish green celadon glaze, and decorated with three flower sprays in greyish white slip with incised details. Six-character Ch'eng-hua mark in underglaze blue in round, white-glazed medallion on base.

The paste is white and has burnt red. There is sand attached to the unglazed foot-bases. The interior of the bowl is white-glazed, as is the round, slightly convex medallion on the base. There was a similar bowl in the Eumorfopoulos collection, decorated with flowers and butterflies on a blue ground, which is marked Wan-li.⁴⁾

LATE 16TH CENTURY

D: 17

62.

230/64.

LID. Probably the top of an inkstone or a box. Rectangular shape with, on the top, a relief band which forms a rectangular medallion. The inside of the lid is divided into four rectangular sections. The rim and the inside of the edge are unglazed. Decorated in red, green and yellow enamels. On the top two five-clawed

¹⁾ Hobson, E. cat. IV, pl. LVI.

²⁾ Hobson, op. cit. no. D 255. Jenyns, pl. 98 B.

³⁾ Hobson, E. cat. IV. no. D 257.

⁴⁾ Hobson, E. cat. IV. no. D 255.

confronting dragons and between them a rectangular medallion with the eight-character inscription "*Ta Ming Hung-wu shuang lung ssu tsao*" (Made for the Double Dragon Temple during Hung-wu of the Great Ming Dynasty).¹⁾ Above the dragons is a flaming pearl and below them are clouds. The sides of the lid are decorated with a single dragon; the dragons on the long sides have jewels. The scales of the dragon bodies are incised through the red enamel.

The body is greyish white, the glaze is pure white but has in some places taken a yellowish tone. The glaze is full of small holes and black dots. The colours are tomato red, light green and pale yellow.

This piece was published by Reidemeister²⁾, who apparently believed that it was from the Hung-wu period. It was also exhibited in the 1935–36 London Exhibition, but was there only described as "Ming Dynasty". There is no mention in Chinese sources of enamel painting during the reign of Hung-wu, and we do not know of any ceramic specimens whatsoever with genuine Hung-wu marks. There are indeed several specimens with this mark, but they are all of a style and quality that show them to be of a much later date.³⁾ The style of our lid with its slender dragons with protruding eyes, thin necks and spindly claws indicates a late 16th century date. The style of the calligraphy found in the inscription also very closely resembles that of the Wan-li period.

LATE 16TH CENTURY

L: 15.3 W: 10

63.

206/64.

DISH, small, round with flaring rim and contracted foot. Decorated in underglaze blue. Inside, a central medallion framed by double lines with *ling-chih* scroll. Diaper border below rim. Outside, lotus scrolls framed in by double lines.

The blue colour is greyish in tone and has some black dots. The glaze is greenish-blue and crazed. The foot-rim is rough and the paste has partly burnt red.

This dish has previously been attributed to the early Ming dynasty. However, it seems that its relatively simple design does not indicate an early date but rather a more provincial kiln. The diaper border below the rim is of a type common during the 16th century.⁴⁾ The relatively high foot on this dish is of a type frequently found among some provincial wares often referred to as Annamese. Whether they were manufactured in Annam or not is not quite clear and we might as well call them provincial Chinese. This kind of ceramics is often found in South-East Asia.

16TH CENTURY

D: 14

¹⁾ It has been suggested that the inscription could be read: "Made for the Great Ming Hung-wu Temple of the Double Dragon", which would mean that it was not necessarily made during the time of Hung-wu, but for a temple of that name. The wording of the inscription, however, militates against this reading.

²⁾ Reidemeister. Pl. 1 B.

³⁾ Cf. Jenyns, p. 35.

⁴⁾ Wirgin, no. 63.

64.

210/64.

DISH, round with flattened rim on low, contracted foot. Decorated in underglaze blue, and tomato red, light green and yellow enamels. Inside two Taoistic figures wandering in a landscape under a sky with sun and big clouds. Outside are two stands of aquatic plants. Four-character T'ien-ch'i mark within double circle on base.

The glaze is of a blueish tint and faintly crackled. The foot-rim is uneven and has wheel-marks. At the rim the glaze has partly fallen off and the body is exposed.

The figure to the left on the dish with the fly-brush in his right hand and the sword slung across his back is one of the Eight Taoist Immortals, *Lü Tung-pin*.

The dish belongs to the characteristic wares of the T'ien-ch'i period made for export to Japan, considerable quantities of which are still to be found in Japanese collections.¹⁾ The mark is written in the typical calligraphy of the period.²⁾

T'IENT-CH'I

D: 15

ABBREVIATIONS

Brankston=A. D. Brankston, *Early Ming Wares of Chingtechen*. Peking 1938.

Garner=Sir Harry Garner, *Oriental Blue and White*. London 1954.

Hobson: David cat.=R. L. Hobson, *A Catalogue of Chinese Pottery and Porcelain in the collection of Sir Percival David*. London 1934.

Hobson: E. cat.=R. L. Hobson, *The George Eumorfopoulos Collection. Catalogue of the Chinese, Corean and Persian Pottery and Porcelain*. Vol. I—VI. London 1925—28.

Hobson: Handbook=R. L. Hobson, *British Museum. Handbook of the Pottery & Porcelain of the Far East*. London 1937.

Hobson: Private=R. L. Hobson, *Chinese Ceramics in Private Collections*. London 1931.

Hobson: The Wares=R. L. Hobson, *The Wares of the Ming Dynasty*. London 1923.

Honey=W. B. Honey, *The Ceramic Art of China and other Countries of the Far East*. London 1955.

Jenyns=Soame Jenyns, *Ming Pottery and Porcelain*. London 1953.

Koyama=Fujio Koyama, *Chinese Ceramics*. Tokyo 1960.

Medley=M. Medley, *Illustrated Catalogue of Porcelains decorated in underglaze blue and copper red in the Percival David Foundation*. London 1963.

Palace Museum=Porcelain of the National Palace Museum. Hongkong 1961—.

Philadelphia cat.=Ming Blue & White. *Philadelphia Museum Bulletin* Vol. XLIV. No. 223, 1949.

Pope=John A. Pope, *Chinese Porcelains from the Ardebil Shrine*. Washington 1956.

Reidemeister=L. Reidemeister, *Ming-Porzellane in Schwedischen Sammlungen*. Berlin 1935.

Sekai 11=Sekai Toji Zenshu. Vol. 11, Tokyo 1955.

Venice cat.=Arte Cinese — Chinese Art. Catalogue. Venezia 1954.

Wirgin=Ming Blue-and-White from Swedish Collections. MFEA exhibition cat. no. 1, Stockholm 1964.

¹⁾ Sekai 11. Figs. 185—194.

²⁾ Cp. Sekai 11. Fig. 195.



2



4





3 b



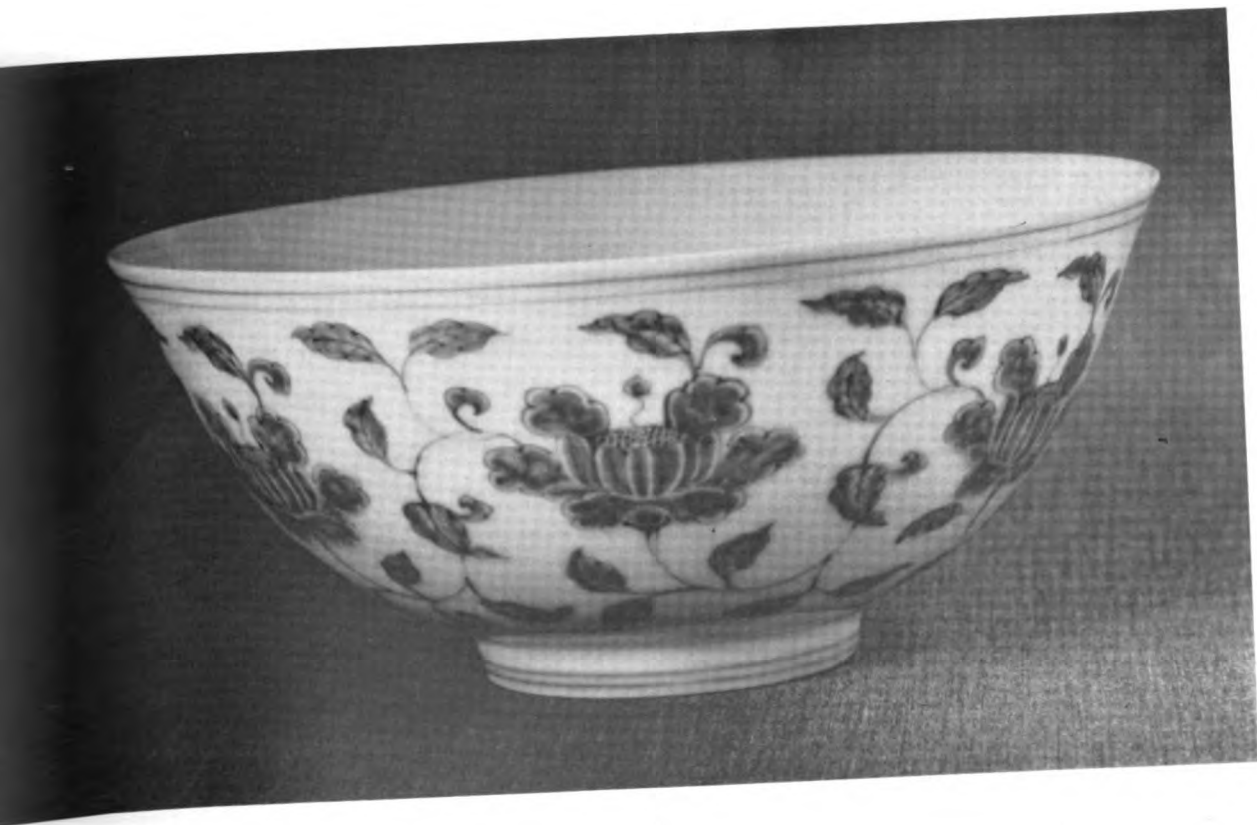
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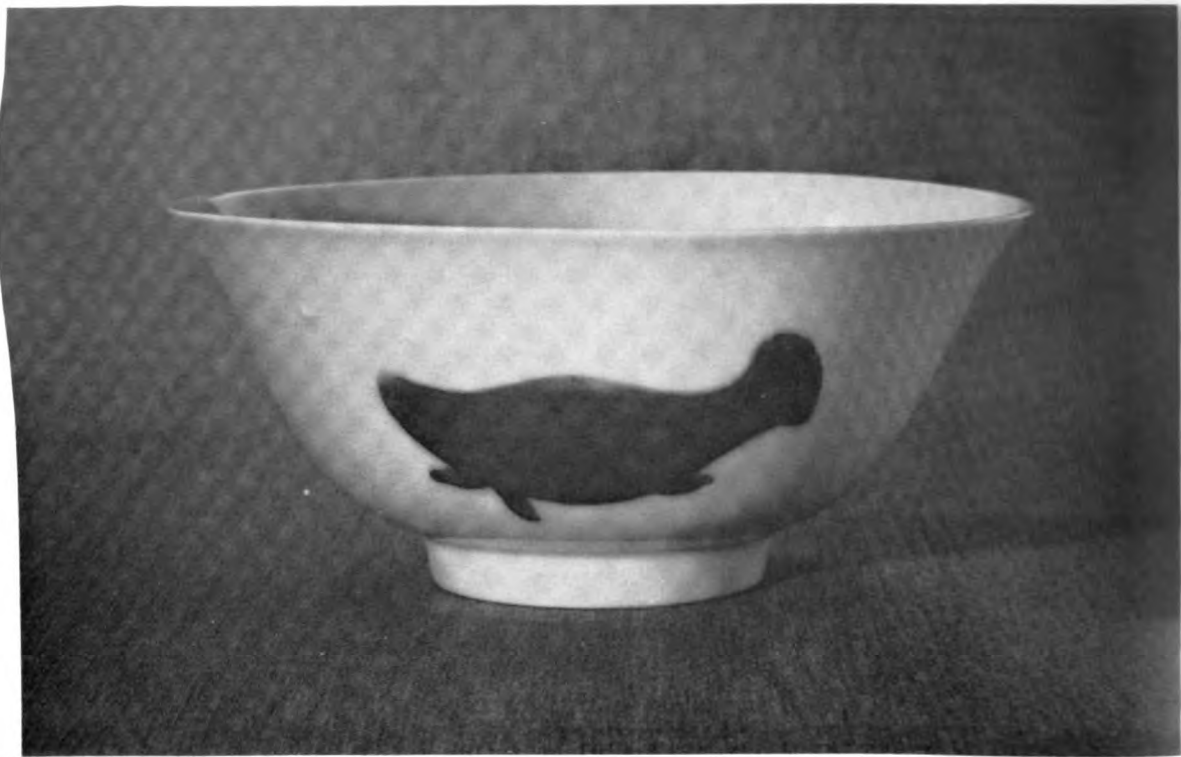
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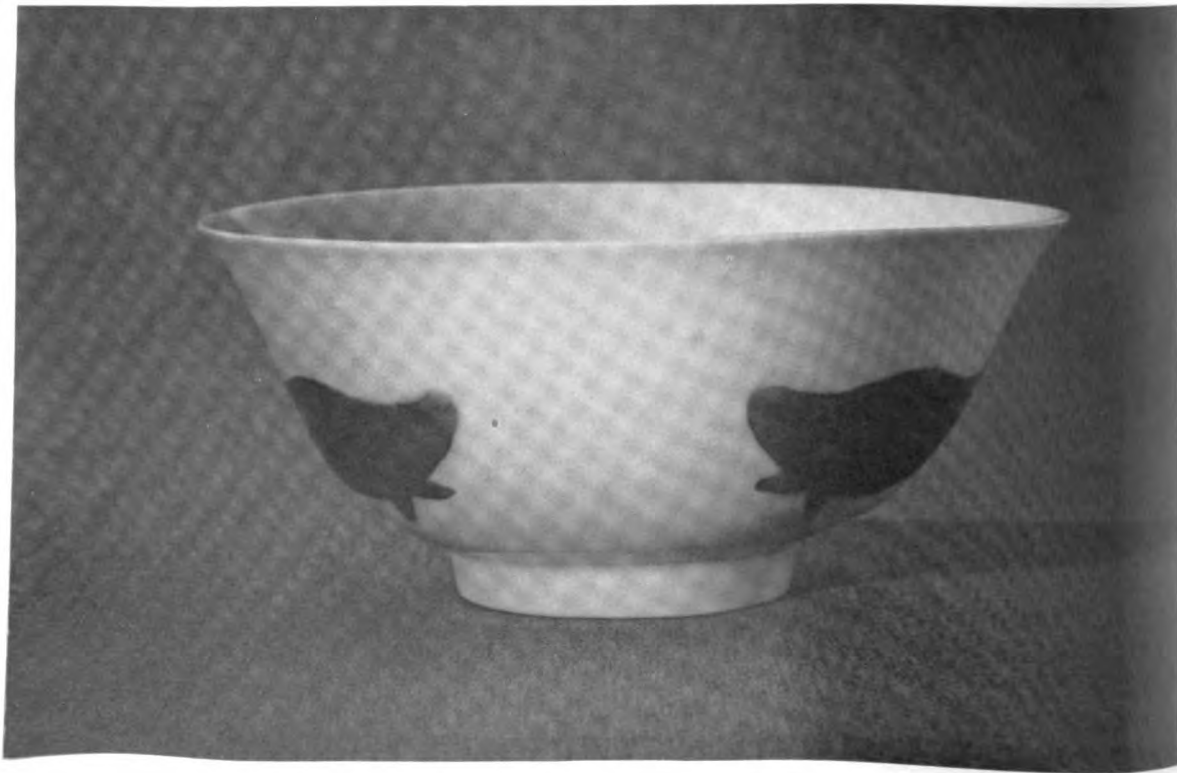
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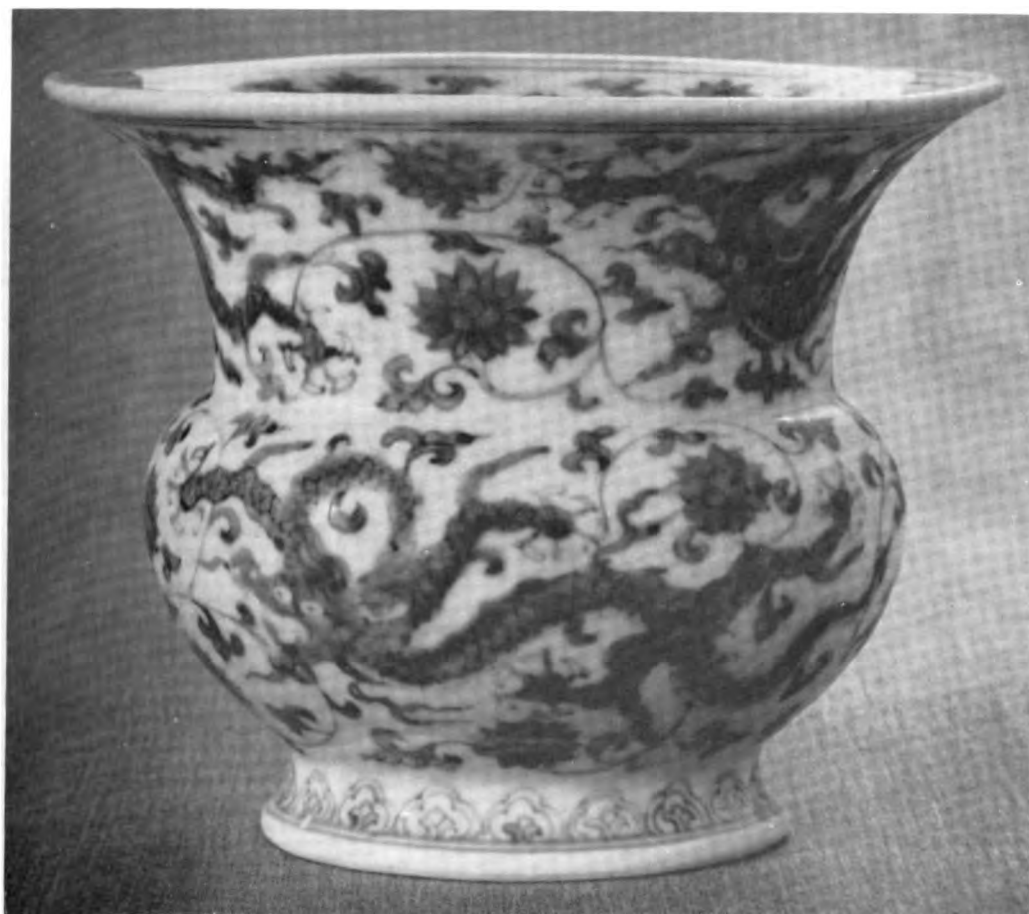
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11 b



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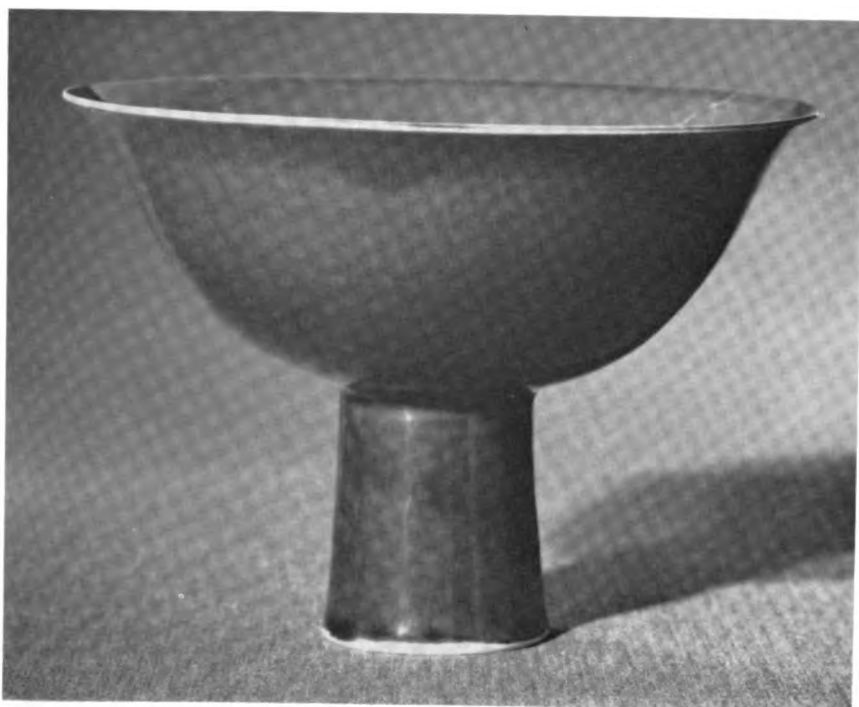
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24 a



24 b



24 c



25



26



a



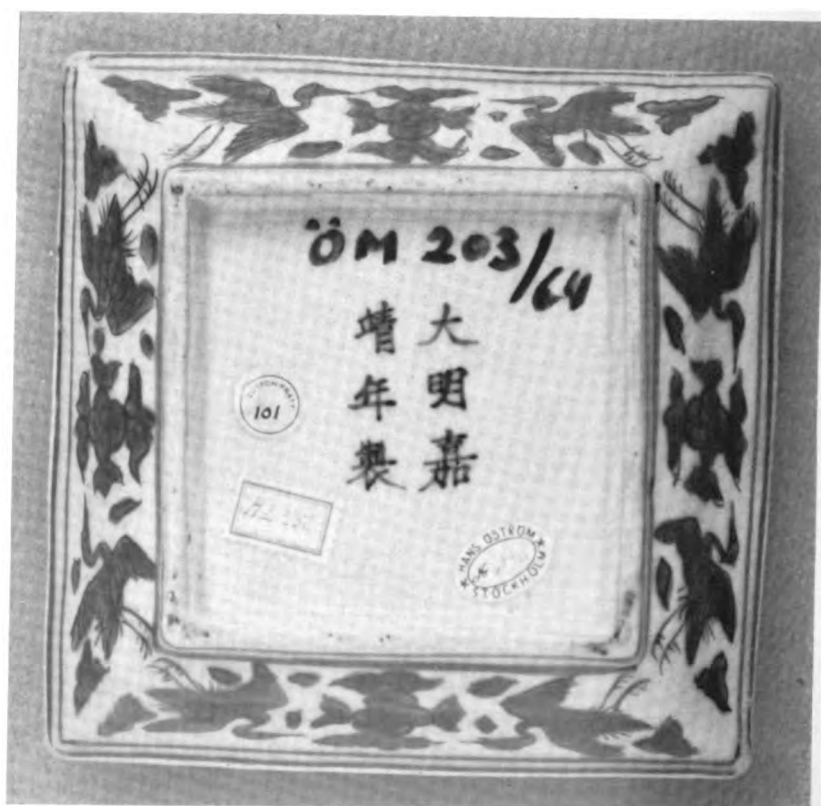
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28 a



28 b



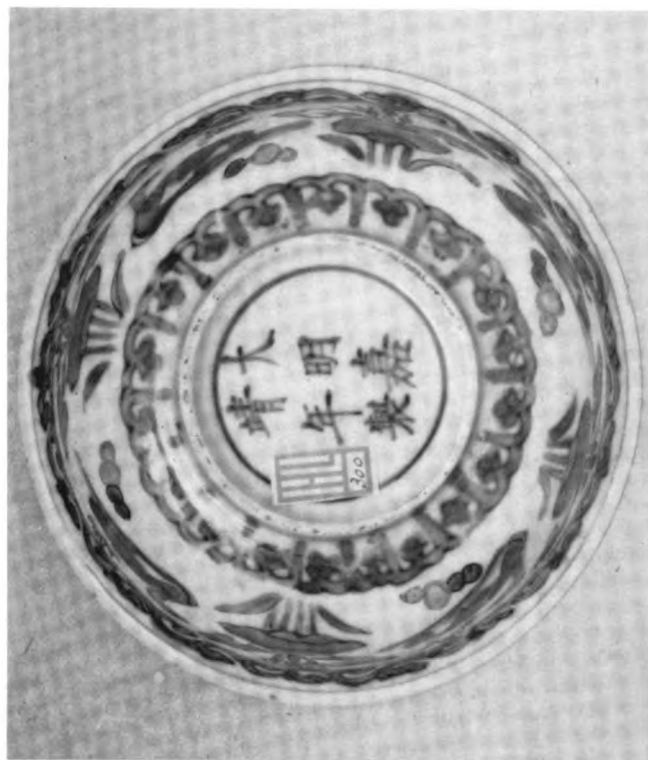
29 a



9 b



29 c

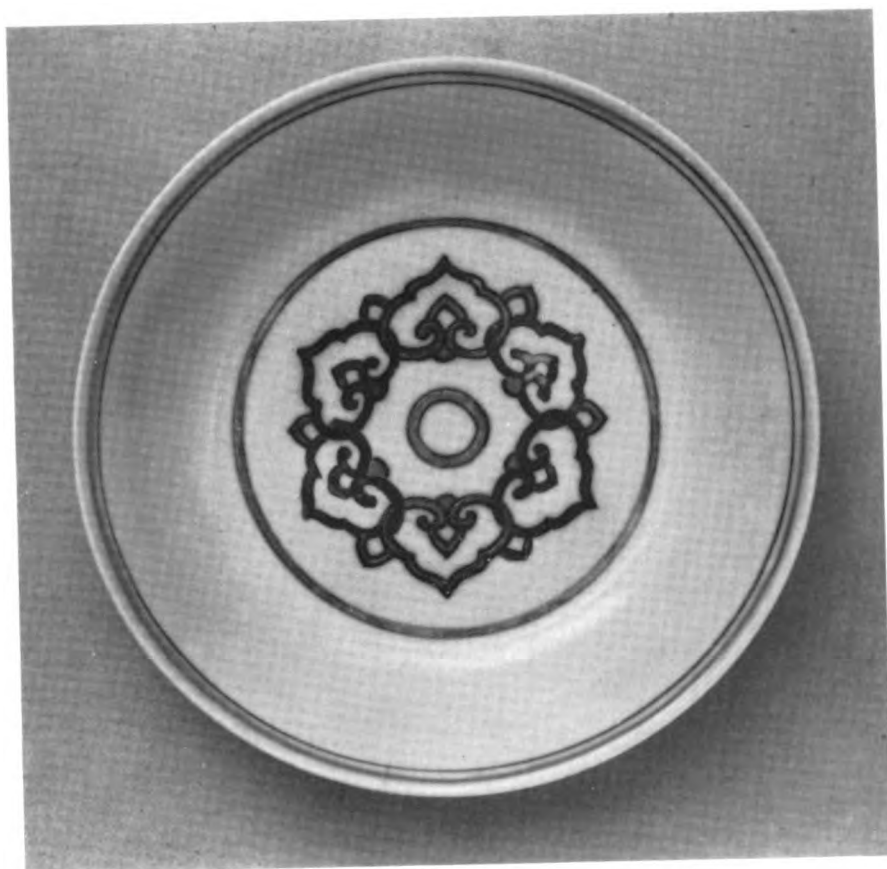


31 a



30 b





32 a



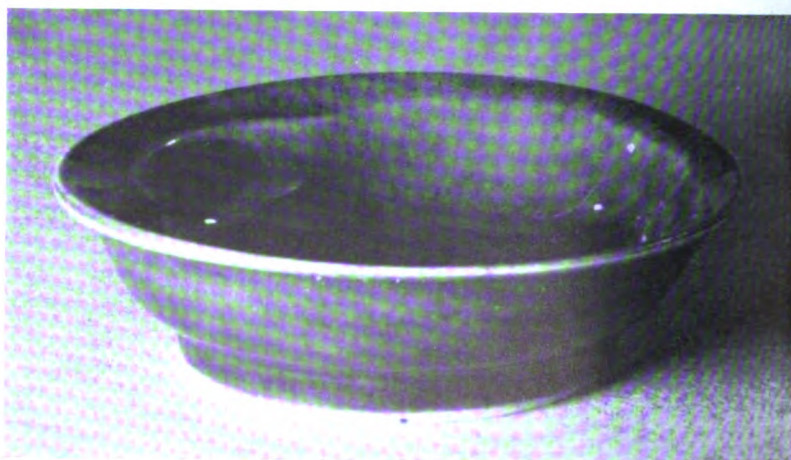
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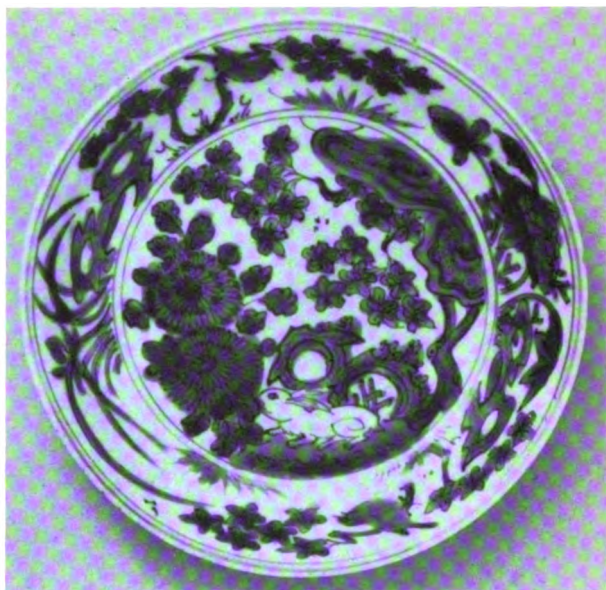
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34 a



35 b



35 a



36 b



36 a



37 a



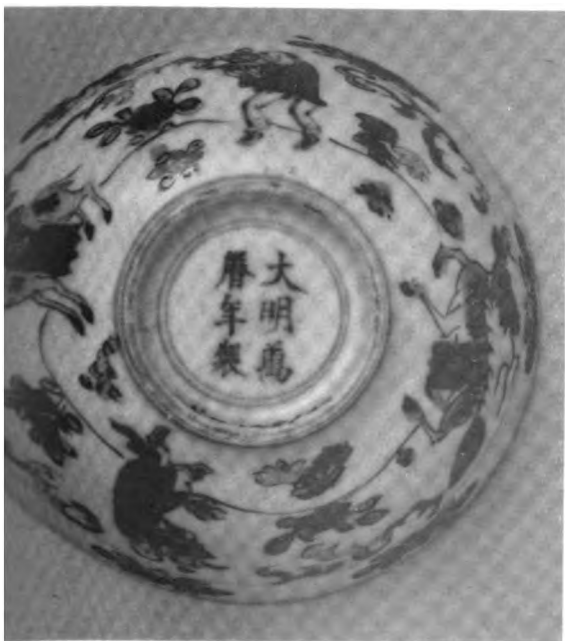
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38 a



38 b



38 d





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41



42 a



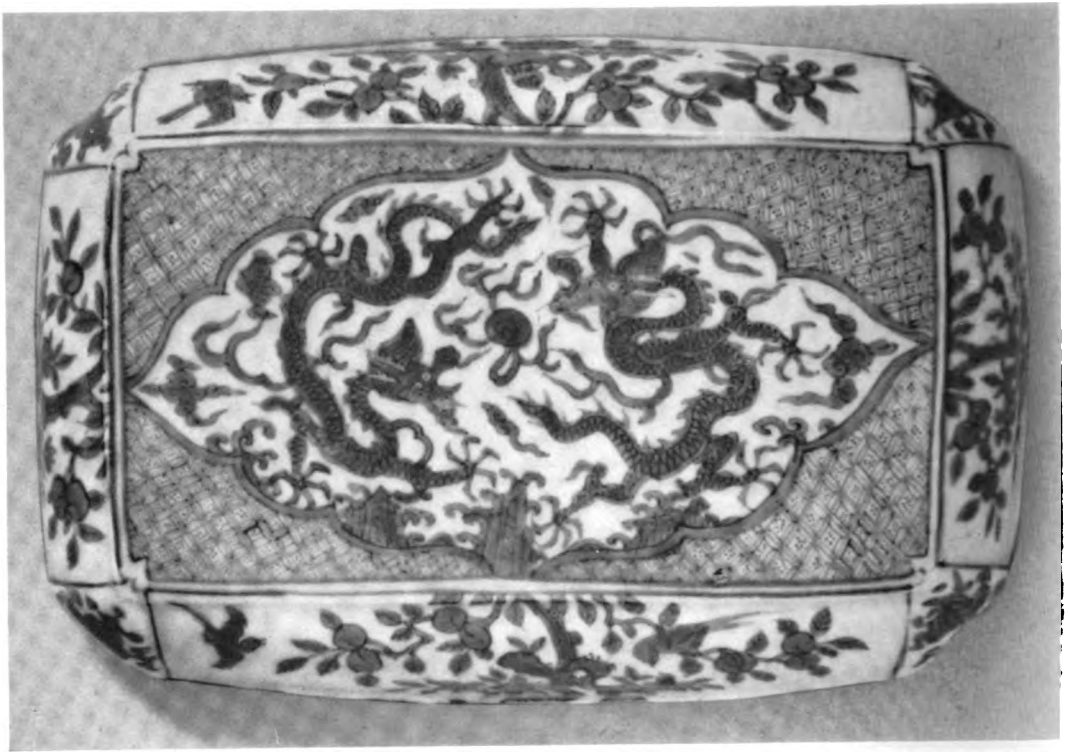
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44 b



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48 c



49 a



49 b

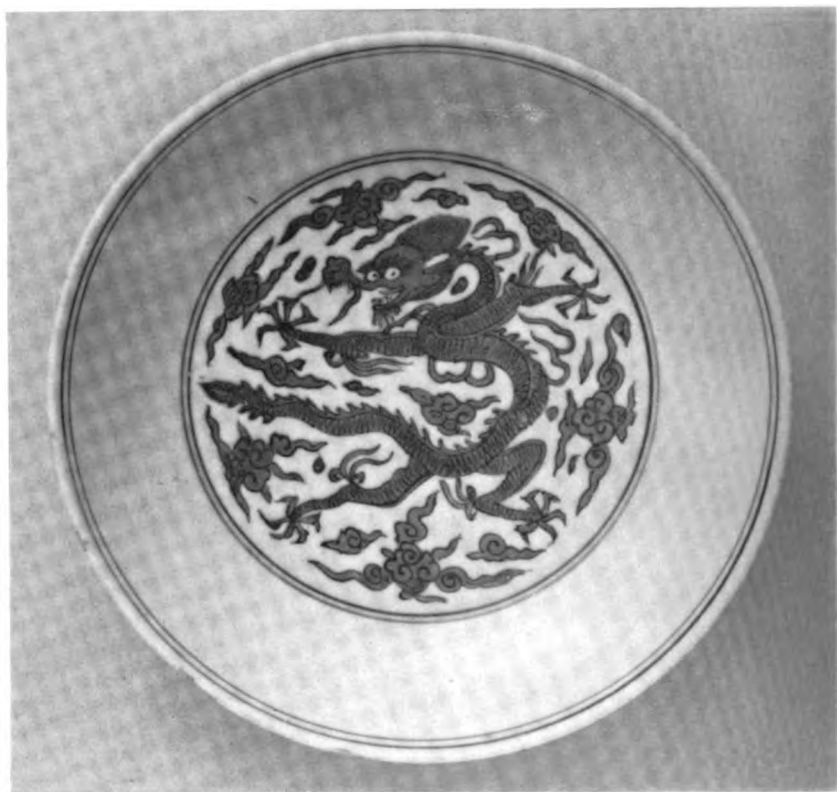


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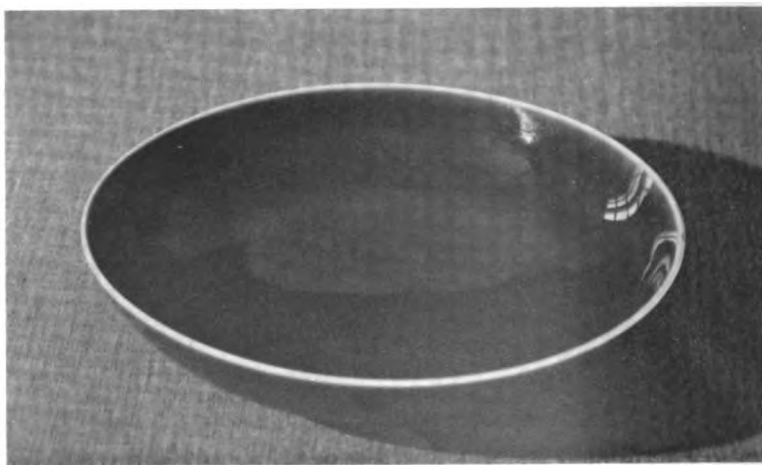




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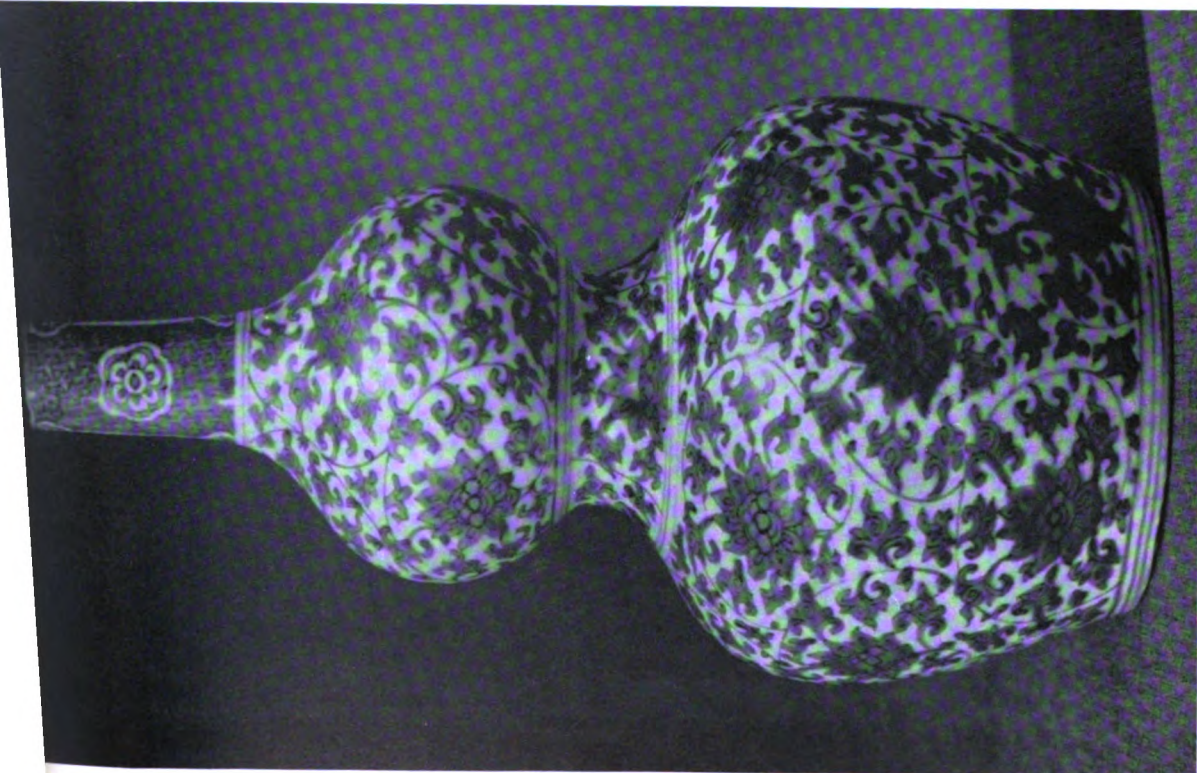
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55 c



55 b

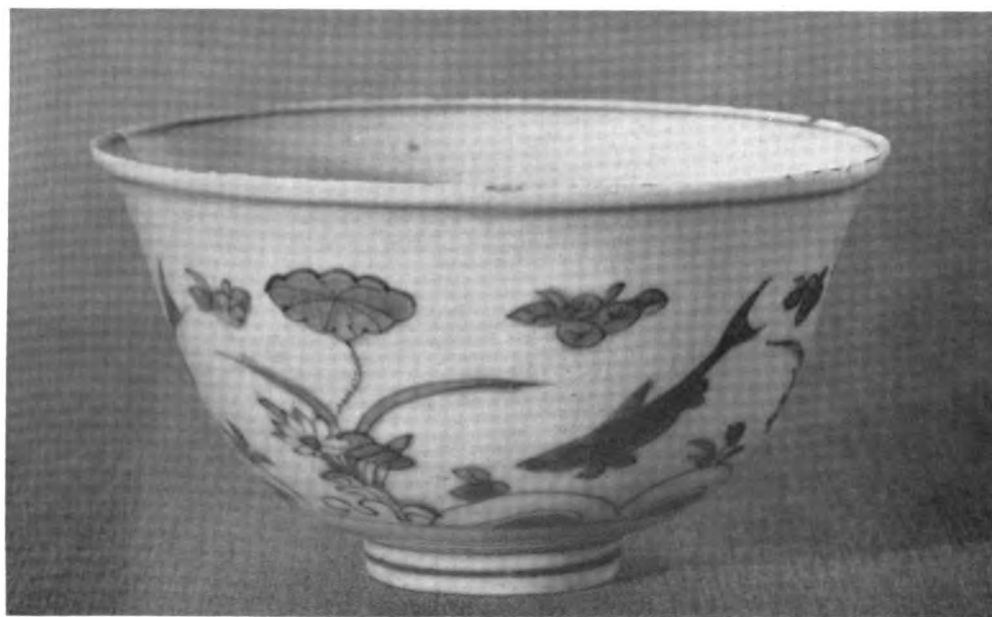
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56 b



57



58 a

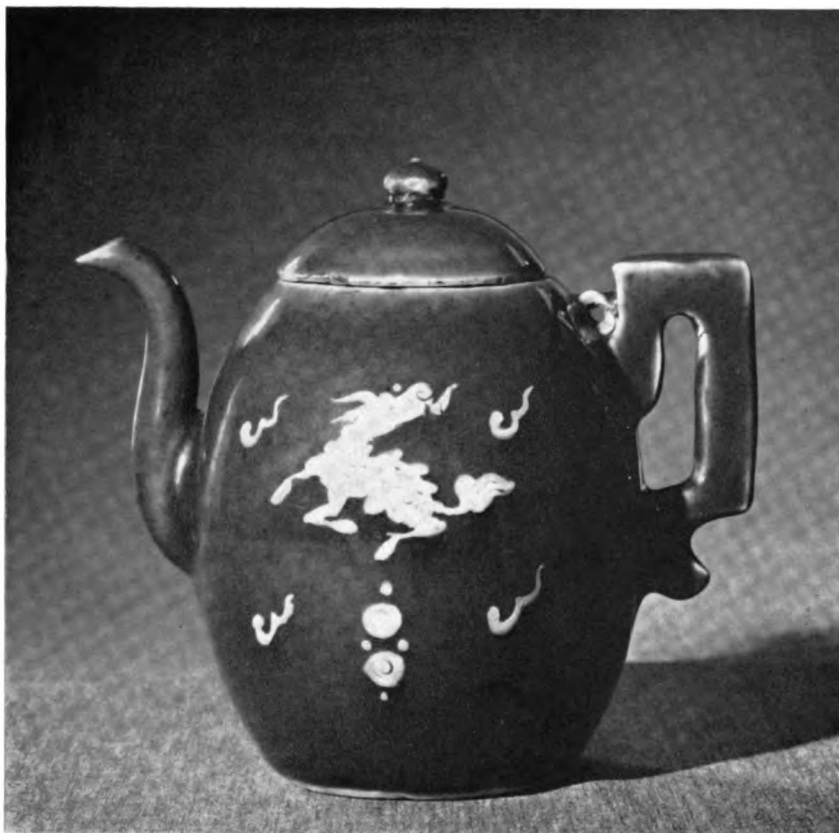


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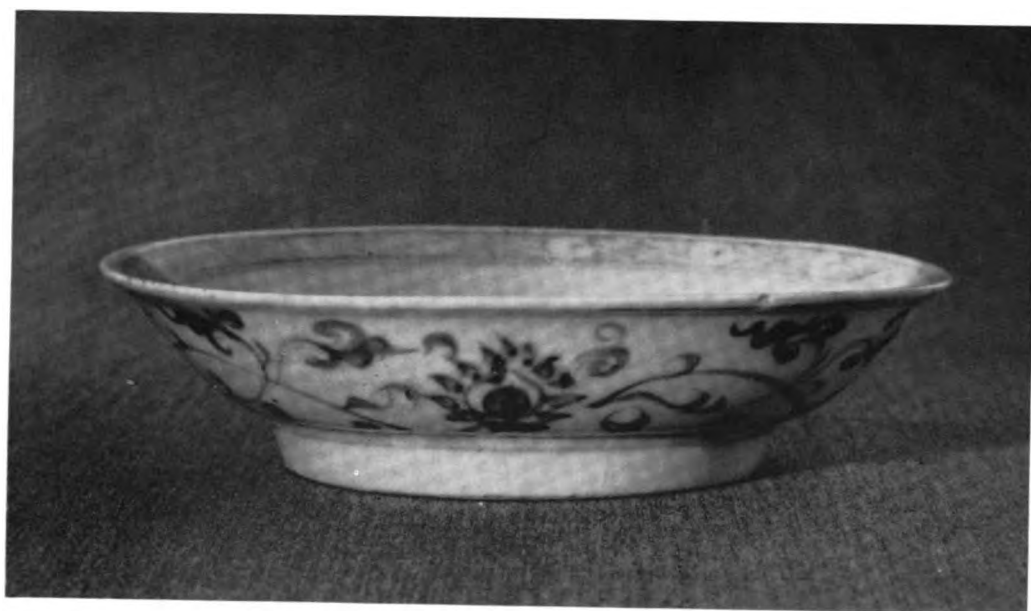
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64 a



64 b

THREE PAINTINGS BY WANG YÜAN-CH'I

BY

BO GYLLENSVÄRD

In recent years two hanging scrolls and one fan painting by Wang Yüan-ch'i have been added to the collection of Chinese paintings at the Stockholm Museum. Being from different years and representing various aspects of this artist's style, they warrant a short description and an attempt to place them in his oeuvre.

Wang Yüan-ch'i was one of the leading artists of the K'ang Hsi period; born in 1642, he died in 1715. His *tzü* was Mao-ching, his *hao* Lu-t'ai and Ssü-nung. His data are recorded in Kuo-ch'ao hua-chêng lu, from which we quote: "He became a *chin shih* in 1670, and served first as a district magistrate; later he was promoted to the position of a censor and became a Han-lin member. The emperor, who admired his paintings, made him a *kung fêng*, and placed him in charge of the imperial collections of calligraphies and paintings. Then he was appointed vice-president of the Board of Revenue, served as a compiler of the P'ei wên chai shu hua p'u, and as the chief official in charge of the celebration of the emperor's sixtieth birthday. He died at the age of 70 (rather 73, i.e. 1715)."

The emperor K'ang Hsi often went to the South Library where Wang Yüan-ch'i served as a *kung fêng*, and ordered him to paint landscapes. There the emperor would lean over the table on which Wang Yüan-ch'i was painting, quite fascinated and unconscious of the passing of time. He bestowed a poem on the painter which contained the line: "Your pictures should be shown to the people"; six characters which Yüan-ch'i carved on a small stone which he used as a seal in record of the imperial favour.

Wang Yüan-ch'i came from T'ai-ts'ang in Kiangsu and was the grandson and pupil of Wang Shih-min and the youngest of the famous "Four Wangs". He has written down his own ideas about painting in the Yü ch'uang man pi. Thanks to his own comments, his informative colophones on the paintings and the records left by his friends, we can learn a good deal about his method of work. There will be occasion to return to this special aspect of his artistic talent below.

No. 1. (Pls. 2—3).

View over the Tung-t'ing lake in the Autumn.

Folded fan. H. 17.5 cm. L. 52 cm.

Indian ink and bright colours on silvered paper. The paper is worn through folding and most of the silver has gone.

The mainpart of the fan shows the open surface of the lake with three boats sailing towards the farther shore. Low belts of land are seen in the far distance to the left, hills and a mountain rise to the right. A river runs through the middle section of the fan and joins the lake. In the foreground to the left a strip of land

with hills forms a bay of the river where two fishermen meditate in their boats; houses stand on piles in the water. Leafy trees and firs grow on the shore and a bridge leads to the houses, which are shadowed by bamboos. To the right a clump of reeds stretches along the shore. The opposite strand is mountainous, with rocks coming down to the water. A tongue of land goes out into the lake and here there are huts and boats with their sails taken in.

Leafy trees and firs climb among the rocks to the left and there is a group of large trees on the cliffs in front of the rising mountain. This seems to be the place from which the landscape can best be studied in various directions. Behind, a zig-zag road climbs up the mountains, ending at a cluster of houses seen at the top of the painting. Beside the road a waterfall emerges from the cliffs. The steep river shore is cut out with bays and towards the left of the fan a village is seen close to the water.

The landscape is done in dry Indian ink with a rich use of colours. The ground and cliffs are reddish, with light green here and there. The trunks of the trees are reddish brown, outlined in Indian ink. The needles of the firs are black or bluish green, while the leaves of the other trees have the bright red and yellow colours of Autumn. The strongest colour accents are in the left-hand corner and in the middle with the rocky shore between the lake and river. In the remote distance the hills and mountains are a smooth light blue and so are the slopes in the right-hand corner of the landscape. Reddish is also used for the ground with light green bushes on the slopes.

Freely translated, the inscription runs: "On the occasion of the Mid-autumn festival in the year of Ting Mao (1687, at the age of 45) I copied the Tung-t'ing (lake) painting style to offer to my elderly fellow graduate Tzū and wait for his criticism".

Signature: Wang Yüan-ch'i.

Two seals after the signature:

1. Wang Yüan-ch'i yin.
2. Mao-ching=another of the painter's names.

The bottle-gourd seal: Ts'ang Jun=yet another of his names.

All the details of the landscape are carefully rendered, indicating that the motif was most probably inspired by Sung paintings in academic style. The Tung-t'ing lake was a very popular view during the Southern Sung and ever since, like the eight views of the Hsiao and Hsiang rivers. The most famous rendering of the former motif was painted by Mu-ch'i and is one of the classical landscapes from this time (see Sirén, *Chinese Paintings*, Vol. III pls. 348—349). Wang's painting has not much in common with Mu-ch'i's version and must have been inspired by some other painting from Sung or Yüan.

No. 2. (Pls. 4—5).

Landscape in the styles of Ni Tsan and Huang Kung-wang.

Hanging scroll in Indian ink and light colours on paper. H. 94.5 cm. W. 45.5 cm.

The paper is worn in some places but mostly well preserved. A lake goes diag-

onally through the mountainous landscape from left to right. In the foreground to the left there is a rocky strip of land with an open pavilion shadowed by a clump of leafy trees and pines. Some bamboos are seen behind the pavilion and a large pine tree stands close to the left edge of the painting. A few bushes are also growing among the rocks and a line of reeds extends out into the water to the right. On the opposite shore, cottages lie close to the lake and above them the mountains rise in shelves. Half a bridge is seen to the right, leading from the small peninsula, where the houses hide, over a streamlet. Trees stand at the bridge and spruces climb along the slope above the huts.

In the middle section two streamlets appear from the background joining the lake, one falling in cascades. Horizontally flattened cliffs and firs dominate the valley between the brooks, where a group of houses are seen with a bamboo grove. One house stands on piles in the water.

The background is made up of high mountains, to the right with steep cliffs and firs and bushes covering some of the crowns. To the left the peaks are lower but with sharper silhouettes and almost naked. Misty clouds hang in between the mountains and hide their feet.

The composition is rich, with the mountains, lake shores, buildings and trees filling most of the surface but skilfully balanced through the varied brushwork and the open spaces formed by the water and the sky above. The ground and rocks are painted with dry Indian ink and coloured in light tones of red and blue; the trees have reddish trunks and blue foliage. The colours give an airy impression to the painting and distances are well rendered. The strong black outlines of the houses and some parts of the shore in the valley are in sharp contrast to the otherwise smooth, dry ink and light colours. This gives an extra effect of vitality to the painting and underlines the depth of the landscape.

Two inscriptions have been added to the painting, both by the artist. The one to the left reads as follows:

"The works of Yün-lin (Ni Tsan) and Ta-ch'ih (Huang Kung-huang) are plain, simple and natural. The greatest attention is paid to the atmosphere. The colours are secondary. Connoisseurs will certainly appreciate them. In springtime I painted this after them (the Yüan masters) to offer to the elderly Chung — Director of a department — and wait for his criticism".

Signature: Wang Yüan-ch'i of Lou Tung.

Two seals after the signature:

1. Wang Yüan-ch'i yin.
2. Lu-t'ai=one of Wang's *hao*.

Another rectangular seal above the inscription:

Ku Ch'i Chai=the study that aspires to match the ancients (a seal also belonging to Wang).

The inscription to the right of this runs as follows:

"I made this painting in the Spring of Wu Yin (1698, at the age of 56) in the 'Pavilion of Purified Breeze' but it was not completed then. In the seventh lunar

extra month — the Autumn of Chi Mao (1699) when I came back to the lake-side I continued and finished it". Signature: Lu-t'ai recording again. Seal after the signature: Lu t'ai.

A rectangular seal above the inscription belonging to the collector family Chang.

An isolated seal in the lower left-hand corner of the painting: Shih-shih-tao-jên = Wang's pen name.

No. 3. (Pls. 6—7).

Mountain landscape with rain-clouds.

Hanging scroll in Indian ink and colours on silk.

H. 115 cm. W. 51 cm.

The silk is darkened and eaten by insects in places.

The dedication to Huang-shih replaces another name now washed out.

The landscape is composed in three sections kept together by the rainy clouds. The lower part shows a bay with two long buildings standing on piles in the water, bamboo trees growing behind. From the shore the hilly land rises in stages on both sides of a streamlet which falls into the bay with cascades. Further back to the left another building is partly hidden by fir trees, while leafy trees are grouped nearer the water.

In the middle section the heavy clouds are rolling in and partly hide the feet of the mountains. To the left three cascades fall down cliffs on which firs are growing. To the right a calm stretch of water is seen among the hills, various kinds of trees emerge from the mist, a bamboo grove among them. Further back there is some more water with clumps of reeds and willows. The upper part of the painting shows three pointed peaks rising above the other mountains. Here too, the cloud masses hide parts of the landscape. Strings of firs extend up the mountains, giving them a smoother effect.

The composition is again somewhat heavy, with the large mountain chains, the trees and water, but thanks to the clouds the painting has atmosphere and airyness. The ground and vegetation form well balanced masses and thanks to the modelling of the brushwork, the variety of ink tones is lively. The use of light blue in the foliage accentuates the rainy atmosphere, while the reddish tone on the ground and trunks of the larger trees gives a whitish purity to the clouds. As usual the artist has worked with the painting in several stages, building up the landscape in every detail with great care and stability. When all the basic elements were ready, he added dark lines here and there; in the houses, in parts of the large trees, in the cascades and the willows at the upper left. Strong colours have been used only for the foliage of four trees in the low section, where there is green and blue.

The inscription above runs as follows in translation: "One night of rain in the mountains, Hundred springs among the tops of the trees'. In the Autumn of Hsin Szü (1701, at the age of 59) I read Mo-chieh's (Wang Wei /699—759/) poems. Seeing these two lines, I appreciated them with joy. So I painted the scenery for my elderly and worthy nephew Huang-shih to cause a laugh."

Signed: Lu-t'ai, Ch'i.

Two seals after the signature:

1. Wang Yüan-ch'i Yin.

2. Lu-t'ai.

Oval seal beside the inscription:

Yü shu hua t'u liu yü jên k'an=The imperial autograph, keeping the paintings for others to admire.

Another seal in the lower left-hand corner:

Hsi-lu Hou-jên=The descendant of Hsi-lu (Wang Shih-ming).

To the right a late collector's seal.

This painting by Wang Yüan-ch'i is most probably in the style of the Yüan master Kao Ko-k'ung. It is very similar in style to a scroll in the Shanghai Museum pl. 1. (See: Shann-hai Po Wu Kuan Ts'ang Hua, Shanghai 1959, pl. 81.) This landscape shows a similar composition, also with peaks, rain clouds and the characteristic ink strokes in the cascades among other points of resemblance. In the inscription the artist states that the landscape is made after Kao ko-k'ung and in the same year, as our painting, i.e. 1701.

The quality of our painting is not as high as the other two belonging to the museum but there are many details which are characteristic for the master, both in the outlining and in the brushwork. The calligraphy is close to his and the seals look genuine, so that there are many reasons for accepting it as a work by Wang himself. It is also a good example of how the painter worked on a painting for a long time.

* * *

The information given by the artist on the paintings described is of special interest, as it tells us by whom he was inspired when painting two of the landscapes and when he made all three. It is well-known that Wang Yüan-ch'i was strongly influenced by the Yüan masters Huang Kung-wang, Ni Tsan and Kao Ko-k'ung, which is easy to confirm, especially in his earlier works. The paintings of the 'Four great Yüan masters' have never ceased to influence Chinese landscapists, but few have succeeded in transferring their style to later generations better than Wang Yüan-ch'i. It is obvious that a landscape like our No. 2 has many traces of the earlier masters, especially of Huang Kung-wang as far as can be judged from the two versions of the Fu-ch'un scroll in the Ku-kung collection (Sirén: Chinese painting, Vol. V pls. 64—72). The modelling of the mountains with bulging crowns and rounded slopes is related and so are the horizontally flattened rocks put in here and there. The 'pure' style with concentration on the basic elements of the landscape is also common for both. The same is true of No. 3, for which Kao Ko-k'ung gave the source for inspiration. He has in a colophon, quoted by Sirén, expressed how he studied a handscroll by Huang: "I started by studying Ta-ch'ih; gradually I made some progress, and sought to penetrate to the very bottom of his art. Thus, when free from official duties, I often studied Tung and Chü with great care and in this way I grasped the root (of the matter) and did not

trouble about the top. First the effect of general outlines should be fixed, then one should add colouring; but all must be penetrated by one breath of life, as the wind sweeps over the water and causes ripples to appear quite naturally. One cannot accomplish it by applying force or by being impatient about it." . . . "The long handscrolls by the old masters were not lightly executed; months and years passed before they were completed. They took great pains with the work, but they also found pleasure in it. Once Ta-ch'ih (Huang Kung-wang) painted a handscroll of the Fu-ch'un mountain on which he worked for seven years (before it was completed). It is evident that before he took up his brush, the spirit (of the scenery) joined with the heart (of the painter). The heart reflected the resonance of life; the brush could not but move when it should move, and stop when it should stop. He certainly did not strive for a display of skill and strange effects, and yet skill and strange effects are revealed beyond the brush and ink. After several hundred years the spirit is still luminous and brilliant . . ." He then tells how he saw the picture in the house of the president of the Board of Revenue and did a copy of it for a friend, with whom he often discussed painting and who used to watch him working. "It took me three or four years to finish this picture. My heart and thoughts are not equal to those of the old masters, but when I paint I never do it carelessly and it may be that in this scroll there is, after all, some slight smell of Ta-ch'ih's foot-sweat. This may cause a smile from you."

An interesting description of Wang's way of working is given in Kuo-ch'ao hua-chêng lu and translated by Sirén as follows: "He started by spreading the paper, and then he cogitated for a long while. He took some light ink and drew some general outlines indicating in a summary way the woods and the valleys. Then he fixed the forms of the peaks and the stones, the terraces and the folds (of the mountains), the branches and trunks of the trees, but each time before he lifted the brush (to paint) he would think it over again and again. Thus the day was soon ended.

Next day he invited me again to his house and took out the same scroll. He added some wrinkles (to the mountains). Then he took some reddish brown (ochre) colour, mixed it with a little yellow gum-resin (gamboge) and with this painted the mountains and stones. Thereupon he took a small flat iron loaded with hot coals, and with this he ironed and dried the picture. After that he went over the stones and the whole structure of the picture again, brushing it with dry ink. The leaves of the trees were dotted in a scattering manner, the woods on the mountains, the buildings, the bridges, ferries, streams, and beaches were brought out clearly. Next he took some green colour mixed with water and ink, and with this he washed the picture quite lightly and slowly, emphasizing lights and shadows and the relief. Then again he used the flat iron as before to dry the picture, and once more went over the contours and horizontal strokes, the coloured and the dotted spots from the lightest to the darkest parts, thus making the picture gradually denser. It took him half a month to finish the picture."

Compared with earlier paintings in his œuvre, our landscapes are already more free from the dependance of the Yüan masters. Good examples of the early stage

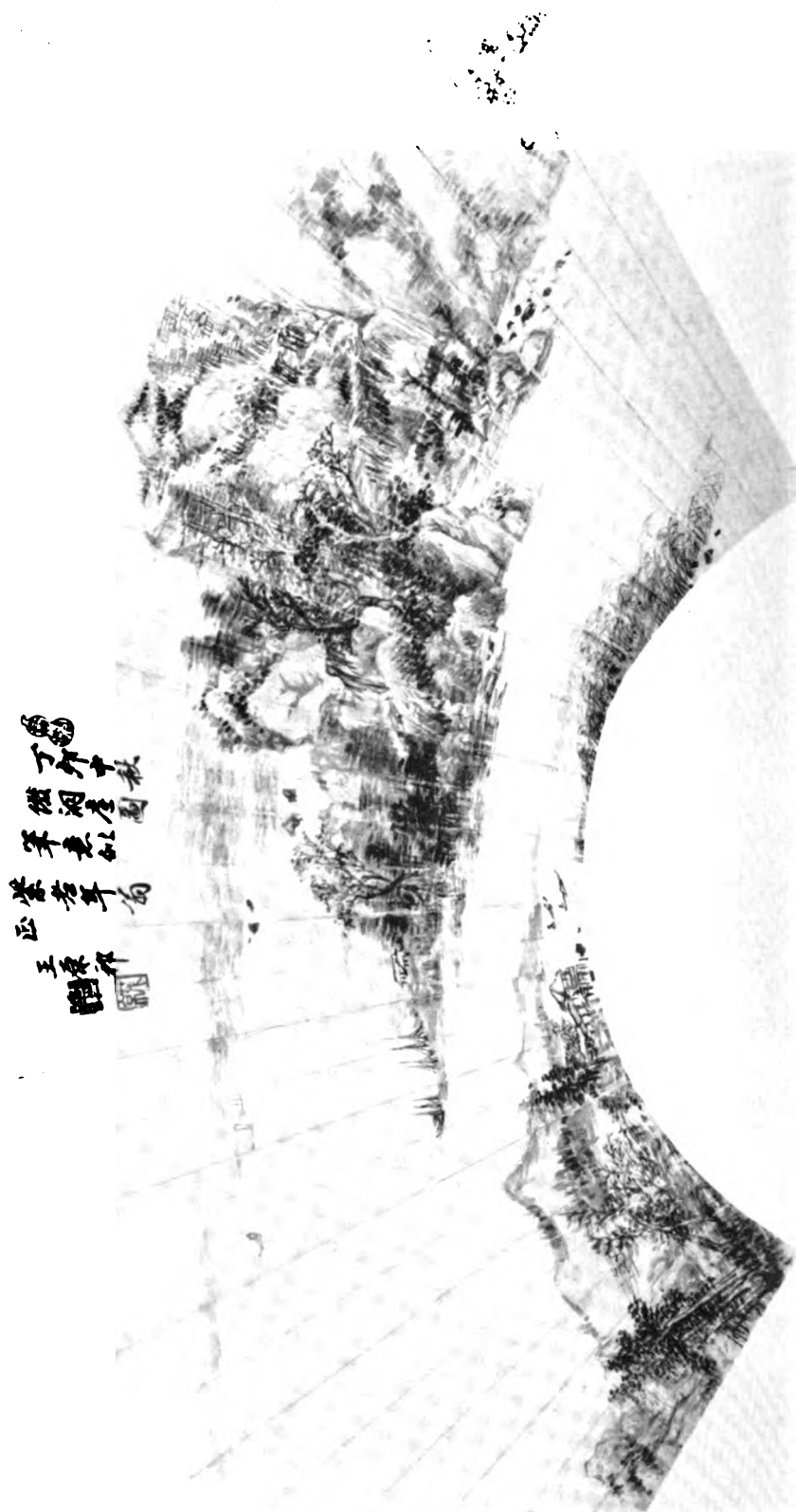
in his development are reproduced by Sirén, *op. cit.* Pls 421—424. In our painting No. 2 Wang uses elements introduced by Ni Tsan which force him to simplify his style. The small pavilion on the strip of land to the left in the foreground is a motif very often used by Ni Tsan and repeated after him in endless varieties. Ni Tsan's dry brush was also adopted by Wang and used in his later paintings. He has himself given us the background to this landscape when writing that it is made in the style of both Huang Kung-wang and Ni Tsan; we have no reason to contradict him. The painting is a link between his earlier and late styles.

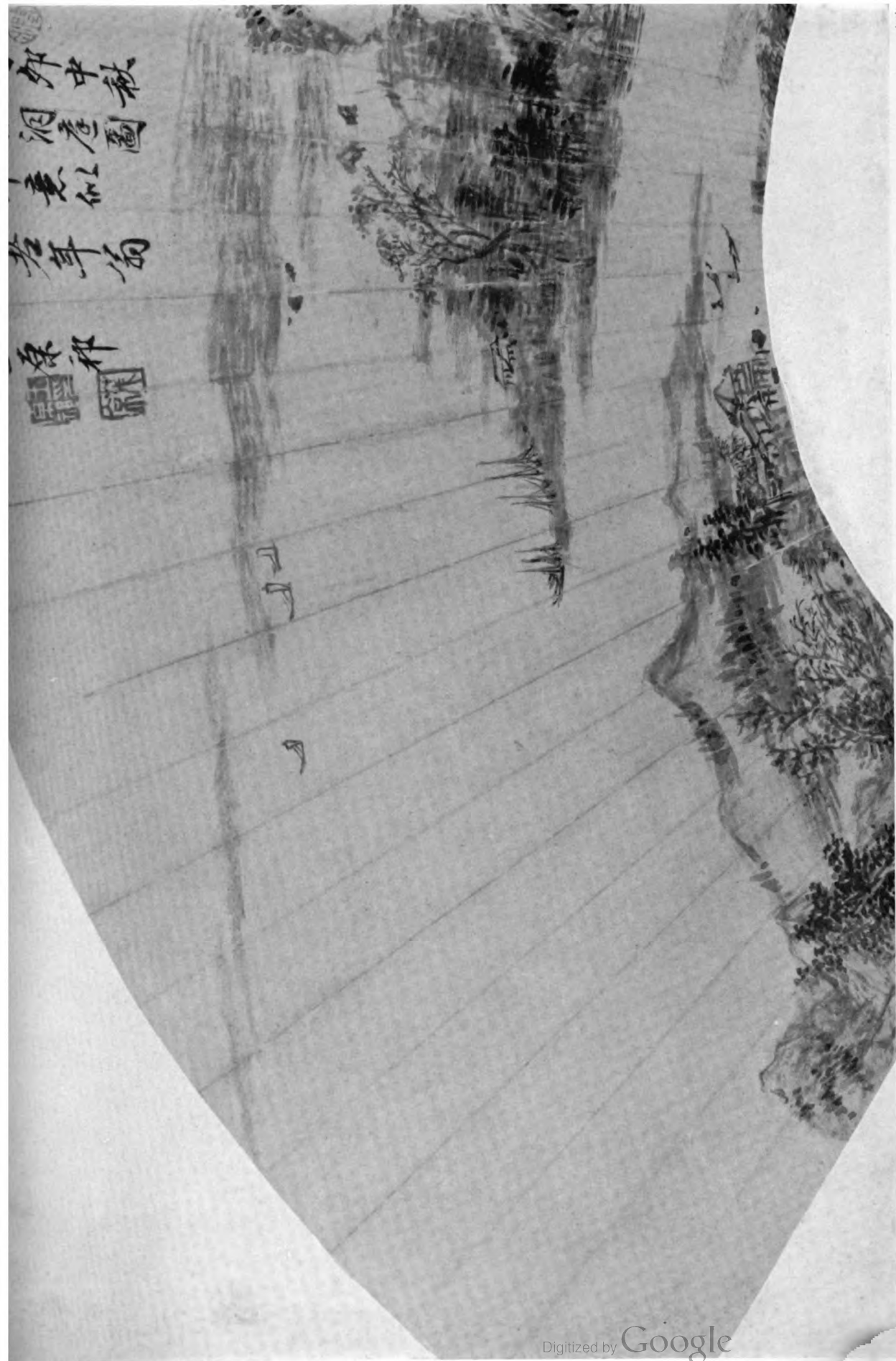
Our painting No. 3 is also a good example of his personal way of using the style of the Yüan master, now Kao Ko-k'ung. Wang adopts the general wet style going back to Mi Fei, but when it comes to the brushwork in details his own hand is easily recognized. His careful modelling of rocks, hills and trees is very characteristic and illustrates clearly what was told about his working method.

Wang Yüan-ch'i was a theoretician with a deep knowledge of Chinese painting from older times. He had studied the Sung and mainly the Yüan masters for many years and knew their individualities. He had copied their works and was a master of their styles but never followed them slavishly. His great ambition was obvious — to combine his historical knowledge with a personal attitude towards the nature he loved. This can best be seen in the paintings from the last ten years of his life. The landscape dated 1704 now belonging to the Freer Gallery of Art is an excellent example of Wang's free and personal rendering of a landscape in Ni Ts'an's style, (Sirén, *op. cit.* pl. 425).

此圖畫高古雲山余
 丙午春南窗作是日詣
 友其室而對觀於石後予
 知此之為嘉祥於美之年
 其後又南北遷移及到余
 其年歲已幾今年已九秋
 其人之出此清遠金
 山此山亦開歲月云
 林金









如來成實錄
不竟已即秋則九月再至湖上
續成之 筆墨亦藏



雲林大癡平淡天真全以氣韻
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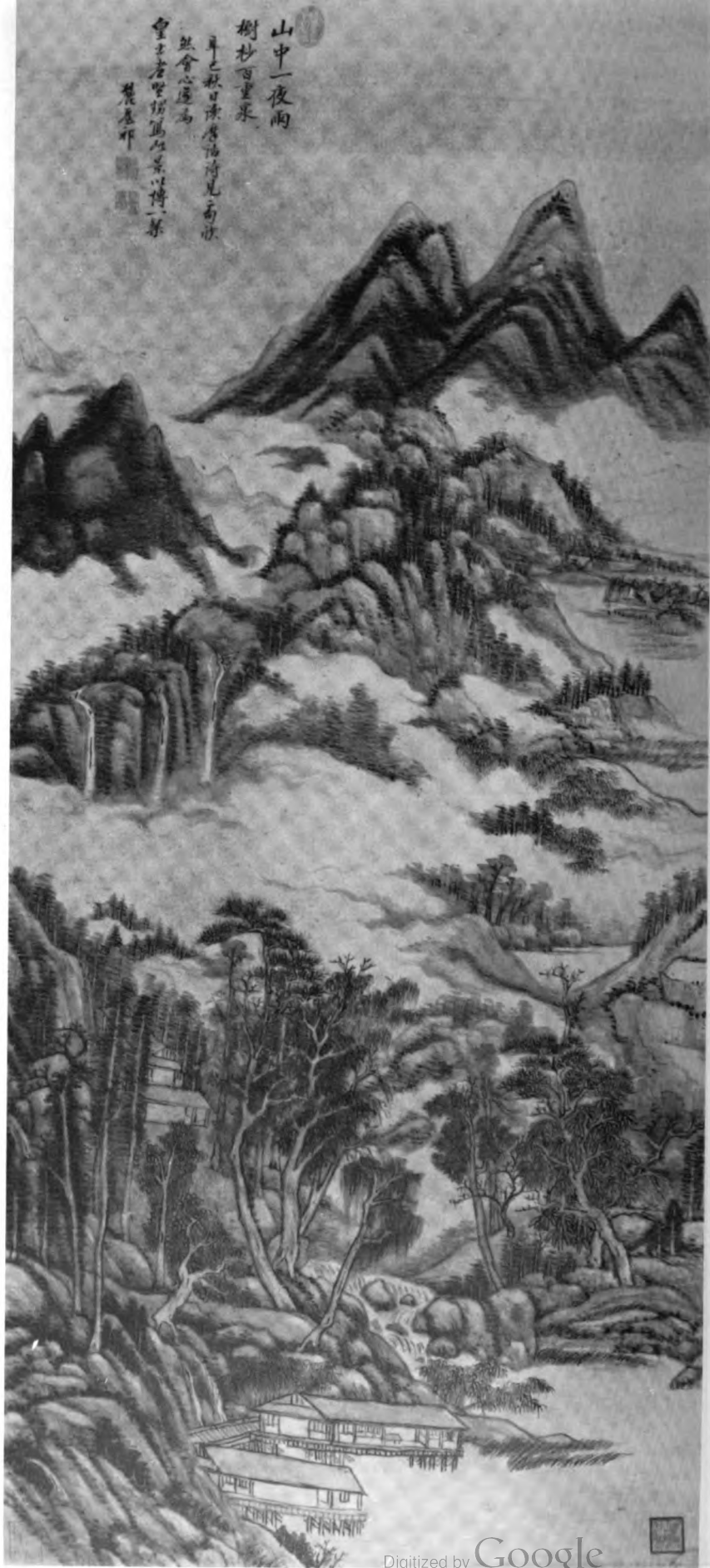
仲翁老都亭料

正

安東王原祁









THE T'U-LU COLOUR-CONTAINER OF THE SHANG-CHOU PERIOD

BY

CHÊNG TÊ-K'UN

Students of Chinese bronze are familiar with an unusual type of vessel which has been described as a lamp. It has a square body with four cylindrical tubes in the four corners and an elongated handle projecting from one side ending with an animal head. This extraordinary shape has aroused much curiosity and prompted wide discussion. So far some fourteen examples are known to the author and they vary from cubical to round and triangular in shape with or without the handle. Apart from eight specimens in bronze there are three in pottery, one in jade and two in marble. A close study indicates that this strange apparatus was a colour-container and may be called *t'u-lu* or "drawing pot". The purpose of this paper is to describe these fourteen specimens and to show how this type of vessel served its prescribed function in ancient China.

1. *Kung-tzu t'u-lu* — Plate 1.1

This is a bronze vessel with purplish-brown patina, originally in the collection of Prince Tuan-fang (1861—1911) and published by Ōmura in 1923. It was labelled as a strange *hu* vase, a type unknown in the earlier catalogues. The author did not seem to have examined the vessel carefully because he described it as a wine vessel with an animal-headed spout and four loop-handles on the four sides, actually there are only three. With the four tubes in the four corners he thought that the vessel might have been used in some sacrificial offering to contain five kinds of sauce, the nature of which has yet to be investigated (15¹), 37). Ōmura printed a side view of the vessel together with a rubbing of its inscription (Pl. 1.1 b) which he did not try to decipher. Neither did he describe the decorative pattern nor discuss its date. The same vessel was presented in an Yamanaka catalogue in 1928 (Pl. 1.1 a) where it was dated as Chou.

The vessel is sparingly decorated with simple Western Chou elements, some horizontal *ch'ueh-ch'u* curves under the rim, some *ch'ueh-ch'u* hanging blades on the body and raised rings on the leg of the tubes. The elongated handle is square in cross-section and the front and back are covered with stylized cicadas and the sides with stylized birds, all in low relief. The animal head at the end of the handle is rather realistic but the pair of horns are flattened and the bunches of whiskers slightly exaggerated. The vessel measures 17.5 cm high.

¹ See Bibliography.



Fig. 1—a. Inscription on *T'u-lu* 1
 b—c. Some other graphs for the character *kung*
 b. Bronze script — (7.124, 125; 20.150)
 c. Oracle script — (16.3.4)

The inscription reads *Kung-tzu* (a) or the Earl of Kung who was the owner of the bronze. He was not an obscure figure in ancient China, his clan having been mentioned in the Shang oracle record (17.27). In the beginning of Chou one of its chieftains was enfeoffed in a district to the south of modern An-yang. Many bronze vessels made by the Kung family are known (21.1.23) and a set was unearthed in 1946 at Tung-shih-ho-ts'un in Huei-hsien, the ancient principality of Kung (20.146—58). The ancient character for *Kung* is composed of a pair of hands upholding a dragon by its curved tail. It appears either in the pictorial form as in the archaic Shang script or in an abbreviated one as in the simplified Shang script (b, c.) Both the decorative elements and the style of the inscription support a Western Chou dating.

2. *Yi-tzu t'u-lu* — Plate 1.2

This is the most well-known bronze of this type. It was first published by Kim Chewon in 1940 and is now in the Winthrop collection in Fogg Museum of Art, Harvard. The shape of the vessel is almost identical to the first example. The four tubes are held together by the cubical frame, having a long handle on one side and four small loops on the top of the central frame for suspension. The handle is round in cross-section ending with a buffalo head. The other three sides are each ornamented with a *t'ao-t'ieh* animal mask in high relief and flanked by a pair of

cast stylized *kuei* dragons. The tubes are decorated with cast *ch'ueh-ch'u* horizontal curves under the rim and stylized scaled dragons on the body. Height: 16 cm, width: 14.5 cm.

Dr Kim's description of the vessel has been criticized by some subsequent scholars. Apart from the discussion of the decorative elements which are usually controversial, Miss Waterbury points out that

"The square central part is not a receptacle; it has no base, and the smoothly finished edges show that it never had one. It could only have been used if some sort of movable container were placed beneath it. As it stands the vessel is composed of a hollow, baseless central part, supported by four hollow vase-like legs."

She was not quite convinced that "the very curious vessel" could be used as a lamp, and judging from "other vessels of this type" which are simpler she "suggests that these objects are secular, and that the presence of the ritual symbolic animals on the larger one may indicate that this particular bronze had some function in relation to sacrifice; it may have held water and brushes for writing sacred or dynastic records." (19.46). Waterbury did not question the Shang dating for this bronze.

Noting the existence of several similar objects belonging to the Chou dynasty, Mrs Allen labels this specimen as Chou and insists on its being a lamp because "chemical analysis showed a deposit in one of the tubes which was believed to be a bit of carbonized wick." (1).

No one has yet questioned Kim's reading of the inscription which is the most important part of the vessel. It consists of five characters but Kim takes them as four: "*Wo sun ch'en k'ao*," literally "Our granchild subject ancestors". (a). This evidently does not make sense, though the last character may be acceptable.

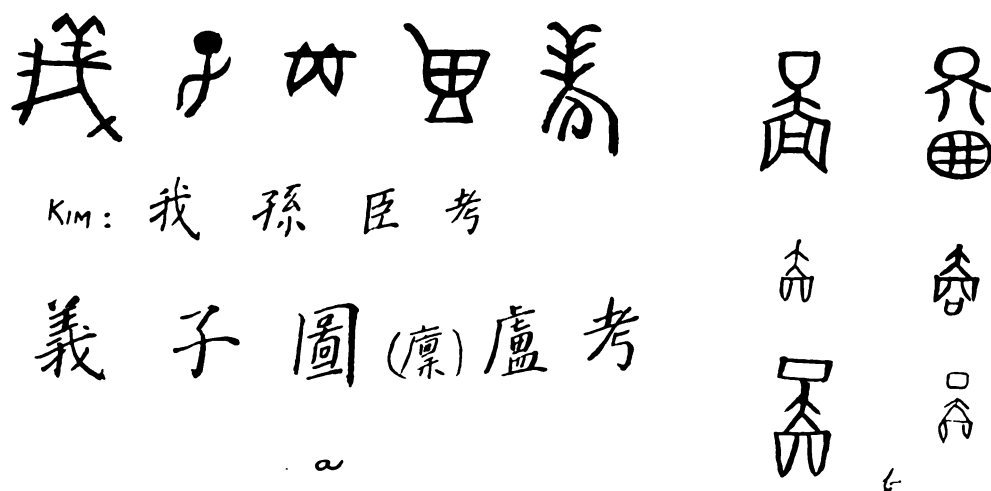


Fig. 2—a. Inscription on *T'u-lu* 2

b. Some other graphs for the character *t'u* (7.306; 16.5.17)

The first character is *Yi*, which is the name of a small Shang state (6.747), with its principality in modern *Lan-fêng* to the east of K'ai-fêng. The second character is *tzu*, a feudal title. *Yi-tzu* together means "the Earl of Yi".

The third character is a very much abbreviated graph. It could be read either as *lin*, meaning "a store, especially for grains", or *t'u*, "a map" or "to draw". (cf. *Shuo wên*, 5 f). As a *lin* storage it pictures some underground pits for storing goods which were so common in the Neolithic and Shang settlements. The graph became eventually a radical to create other characters which had something to do with storing, or merely as phonetic indicator. In the case of *t'u*, the graph shows the side view of a pot with two tubular receptacles. In its standard form (b) the pot has a projecting handle and is accompanied by an additional *k'ou* element which is either discoidal or rectangular in shape. The function of the *k'ou* has yet to be explained. In some cases, the pot is shown by its top view with multicompartments. The fourth character is clearly a picture of a pedestalled vase with a tall curved handle, hence, an ancient graph for *lu* pot. In this context, it would seem more fitting to read the third character as *t'u*, because *t'u-lu* as one word denotes "a drawing pot". Therefore, the vessel in question may be called a *t'u-lu* colour-container.

The last character *k'ao* means "a deceased father". The inscription, *Yi-tzu t'u-lu kao*, may be translated as "The Earl of Yi (made this) *t'u-lu* (colour-container in honour or in memory of his) deceased father". This is a common formula in Shang inscriptions and together with the maker and the decorative elements, the Winthrop bronze may stay on the Shang list.

3. *Ching ts'ê t'u-lu* — Plate 2

This is a simpler form of *t'u-lu* in bronze, having no projecting handle. The four tubes in the four corners are held in place as usual by a central frame which has two open-work crosses and two vertical loop-handles on its four walls. The stylized animal head on the handle and the cross are all typical Shang features. Apart from these the vessel is plain with a greyish green patina on the surface. It measures 8.2 cm high and 7.4 cm wide.

The inscription which was cast on the top surface of the central frame reads either *Ts'ê Ching ts'ê* or *Ts'ê hsiang ts'ê*. "Ching" is the name of a state situated to the east of modern Lo-yang (6.97) while "hsiang" means either "a shrine" or "to sacrifice" (8.24; cf. 17.103—104). "Ts'ê" has several meanings: "a book", "a recorder", "to record", "name of a person or clan", etc. (17.129) and when it appears at the end of a long inscription or in a very short one, the character is usually duplicated as a pair. When the two graphs appear side by side they look like a gateway of branches of wood and as they are usually written with one or two animals behind or in between them, Ma Hsu-lun thinks that the compound may be read as *san*, meaning "a wooden enclosure for animals" (14.73—74). In the present case *ts'ê* means more likely "the recorder" and so the inscription may be translated as "the recorder of Ching" or "the recorder of the shrine" who was the owner of the vessel.



Fig. 3—a. Inscription on *T'u-lu* 3

b. Some other graphs for the character *ching*

c. Some other graphs for the character *hsiang* (7.299—302; 16.5.16)

d. Some other graphs for the character *ts'ê* (7.98, 845, 890; 16.2.27—28)

It is interesting to note that both *Ching* or *hsiang* and *ts'ê* were all written in their simplified forms. The reform of writing which took place in the late Shang times by abbreviating each individual character is well known (3.191—194). The writer of this inscription was probably an enthusiastic follower of this movement; he had carried the abbreviation much further. In the oracle script *Ching* pictures a tall tower with a high foundation (16.5.16); *hsiang*, a house with a rectangular or oval platform (16.5.16); and *ts'ê*, five to three vertical strokes tied together with a loop looking like a book (6.2.27—28). These are all Shang modern writing in abbreviated graphs, but in this inscription *Ching* or *hsiang* is represented by a house without the foundation or platform and *ts'ê* has only three vertical strokes. The inscription supports the attribution of the vessel to the late Shang period.

The *Ching ts'ê t'u-lu* came into our collection in 1949. The unusual shape intrigued me, and immediately I dispatched a photograph to Prof. Jung Kêng for his comment. He replied that it is a Shang colour-container because similar examples are known in bronze as well as in stone and pottery, and if the vessel had not been thoroughly cleansed some pigments might still be found in the bottom of the tubes. On removing the mud inside these receptacles residues of coloured material have been revealed. They are white, black, red and green, each in one of them.

A few years later at the recommendation of Mr Peter Swann the contents of this bronze have been analysed by the Research Laboratory for Archaeology at Oxford. The report reads as follows:

"A small scraping from the bottom of the 4 receptacles was taken with a spatula and this was dissolved in aqua regia, and the resulting solution examined by emission spectroscopy on a Hilger large spectrometer, using a porous graphite cup method. The results of these analyses showed clearly that the following substances were present in large amount:

1. White powder, calcium oxide or calcium carbonate.
2. Black powder, carbon black or graphite (this analysis was undertaken using a pure silver electrode in place of a porous graphite carbon).
3. Red powder, iron oxide.
4. Green powder of compound of copper.

The relevant spectrographic plates are stored at the Research Laboratory". In a subsequent communication the laboratory remarks further:

"Unfortunately without very meticulous analysis and considerable knowledge of the types of minerals likely to be found, I am unable to give any idea of where the pigments were derived from. However I would suggest that the white material is simply ground-up chalk; the red material is ground-up haematite, and the black material ground-up charcoal. As for the green, there are a number of materials which this could be, such as malachite. However these are only guesses."

Now there is no doubt that this type of vessel served in the Shang and Western Chou times as a colour-container.

The circular hole in the middle of the central frame between the tubes which has hitherto presented a puzzling problem may also be explained. Being a colour-container the painter would need a small saucer with water for mixing his colours and this could be placed conveniently at the space between the tubes where the colours were kept. The hole would keep the saucer in place and it could be removed as required. With this in mind it seems reasonable to take the *k'ou* element which appears in the character *t'u* as signifying the saucer. It can be placed in front or at the back of the vessel at random. The graph is indeed a picture of the drawing equipment.

4. *P'êng t'u-lu* — Plate 3

A year after we obtained the *Ching ts'ê t'u-lu* another bronze was offered to us. This is again of the simpler type having no long handle but it is beautifully decorated with cast stylized cicada symbols, which were placed horizontally under the rim and vertically on the body of the tubes. Two of the sides are decorated each with a large *t'ao-t'ieh* animal mask in high relief and on the two remaining sides a vertical loop handle each with a smaller buffalo mask. The patina varies from some pinkish silvery and rusty red patches to green encrustations. Some particles of green and a darker pigments have also been found in two of the receptacles. Height: 10.2 cm; width: 11 cm.

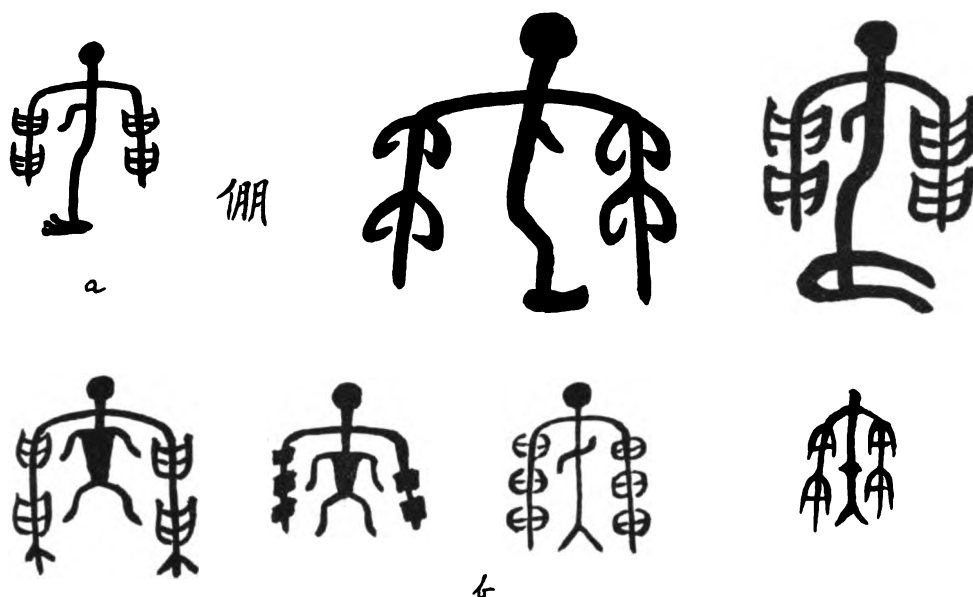


Fig. 4—a. Inscription of *T'u-lu* 4

b. Some other graphs for the character *p'êng* (7.801; 9.72c)

The inscription on this bronze shows a man carrying two loads of merchandise with a pole on his shoulder. This is a very common Shang symbol which has appeared in all sorts of variations. The man may be heavy or thin, either in his front or in his side view. In the latter position only two limbs are depicted, with the leg standing on its foot as in this inscription. Very rarely the head is not indicated. The merchandise are either strings of cowrie or other shapes and they may or may not be exactly balanced. The pole is usually bent with the weight of the loads. The meaning of the graph is self-evident, a man going to market with his goods or wares. Appearing by itself it can only be read as a name of a clan or person. Ma Hsu-lun takes this as an archaic form of the character *p'êng*, which is composed of a *jén* radical for “man” with a *p'êng* “cowrie”, pronouncing “p'êng”. He thinks that in the old days one would meet his friends on the market day when they carried their wares to the fair and hence the character came to mean “a friend” (14.6). The bronze, undoubtedly Shang, may be called *P'êng t'u-lu*.

5. *Ingram t'u-lu* — Plate 4:5

The *Ingram t'u-lu* came from Mr Weinberger in London in 1930 and is now in the Museum of Eastern Art at Oxford. I had the pleasure of visiting the famous collection at Driffild Manor first in 1948 and later in 1955. The warm hospitality of the hosts was touching and their love and enthusiasm for Chinese art was inspiring. Sir Herbert Ingram's description of this specimen reads:

“A stand of some sort, with four cylindrical containers at each corner, each

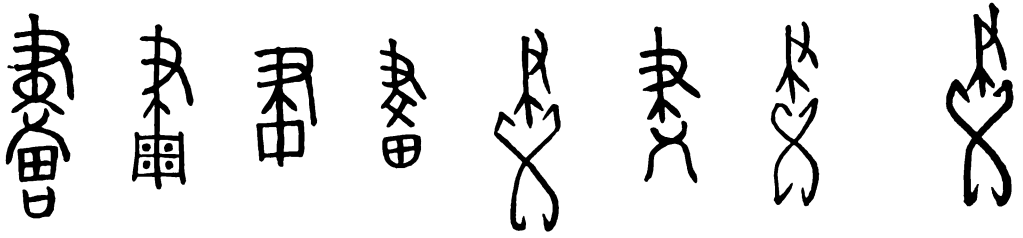


Fig. 5. — Some graphs for the character *hua* (7.159; 16.3.14)

at the base tapered to a blunt end to form a leg of the stand. The handle is in the form of a crane's head with two prominent eyes. The patina is mottled grey-green with slight brownish markings. The main portion of the body is in the shape of a square hollow box." Height: 10.3 cm to the top of the handle. In examining the contents of the tubes in 1955 we found the remains of some red pigment in one of them.

Later in the year Lady Ingram published her miniature bronzes and she describes the *t'u-lu* as follows:

"One of the oldest bronzes in the collection is the primitive ibis with a square body with a central hole and tubes at the four corners. It may have been made to contain pigments of various colours." (5)

6. *Lionberger t'u-lu* — Plate 4:6

This is a bronze *t'u-lu* in the collection of Mr J. Lionberger Davis now in St Louis City Art Museum. It was published by Kidder as a "ceremonial lamp":

"Surface of green patina with rust-coloured patches. Four tubular legs project above the level of box which has circular hole in center of upper side and is bottomless. All side projections are visible in the photograph: small handle with animal head, a large neck and head." The heads are "those of the water buffalo whose horns lie back, in fact, completely horizontal on the large head. The protruding neck bears repeated scales." (11.74)

The tubes are decorated with a horizontal band of spirals and a series of *ch'ueh-ch'ü* hanging blades, probably degenerated forms of the cicada element. It measures 17 cm to the top of the head and 9.6 cm to the top of the receptacles.

Without an inscription it would be difficult to give the bronze an exact dating. Early Western Chou, if not Shang would be acceptable.

7. *White t'u-lu* — Plate 4:7

This bronze was purchased by Bishop White in Lo-yang in 1930 and is now in the Royal Ontario Museum of Archaeology in Toronto. I had the privilege to handle the specimen in 1958. The surface is covered with coarse green encrustations. The museum record reads:

"Bronze object, perhaps a lamp, consisting of 4 vase-like oil receptacles with

stem bases joined to a square platform with a central perforation, two side loops (actually tubular handles as shown in the photograph) and a single stud; incised scroll border and a fringe of concentric triangles around the mouth of each receptacle; remains of wood in receptacles, of the wooden stopper. Height: 3.5 in. (9 cm). Early Chou."

Unlike all the other examples, the general shape of the vessel tapers slightly towards the legs.

8. *Three-tubed t'u-lu* — Plate 5.8

A sketch of this colour-container was published by Tzu Hsi in 1958 as one of the miscellaneous types of bronze objects of ancient China. The picture shows that the three tubes are held in place by a triangular central frame with a hole on top. There is a horizontal loop handle on each of the sides for suspension. The tubes are decorated with the cicada pattern similar to those on the *P'êng t'u-lu*.

The vessel is labelled as a colour-mixer because various pigments have been found in the three tubes. Tzu Hsi dates the bronze as Western Chou. (18)

9—10. *An-yang t'u-lu* in pottery — Plate 5:9, 10

In his report on the ceramic remains from the Shang ruins at An-yang, Li Chi classifies this type of object as 68 (no. 210). He gives two examples with the following comments:

"This is a special type of container unearthed at Yin-hsü. It appears either in stone or in pottery. On the outside, there is a long vertical groove running from the mouth to the base. This could have been used for fixing a handle. In the centre is a round hole, reaching from the top to the bottom and around this are arranged four or five tubular receptacles. As deposits of yellow, green and white pigments have been found in the tubes of both vessels they were evidently used as colour containers." (13.62)

The An-yang excavations have recorded no less than 620 fragments of this type of pottery and only the shapes of these two vessels have been restored. (13.7) It is clear that the colour-container was a common utensil in the Shang time.

11. *Stockholm t'u-lu* in pottery — Plate 6:11

This pottery *t'u-lu* in the Museum of Far Eastern Antiquities, Stockholm, was published by Hochstadter in 1952:

"The object is of unusual form. Similar Shang vessels on four legs, surmounted by a 'free animals head' are known in bronze, white marble and jade (note: 'in the author's collection'). They all have four cylindrical containers in quadrangular arrangement opening towards the flat top of the object. In the bronze variety the containers end in pointed legs, while in those of marble and jade which have low rectangular feet, they are drilled into the solid block of stone forming the vessel's body. In our example, the only one known in this medium, the four tubular openings have been replaced by a perforated cross (of the same kind as are found

on the waist of certain bronze Ku). It is cut through the flat top, which is surrounded on three sides by the vessels' vertical walls. The angular legs are formed by a junction of the side walls. The animals' neck, which is long in the other media, has been shortened here, while the head — here clearly a bull's head — has been enlarged and elongated. It has clearly cut horns, ears, eyes and nostrils. There is an incised zig-zag band on three sides and a vertical column of chevrons on the front of each leg". (4.85) The height of the pottery vessel is 12 cm to the top of the handle.

Hochstadter is right to group the Stockholm specimen together with this type of vessel. A closer comparison reveals however that the pottery example has indeed acquired only the general appearance but not the essential features of this type of vessel; it cannot be used as a colour-container. The only explanation is that the pottery was a model of a bronze *t'u-lu* made for mortuary purpose. In comparison with the round pottery from the Shang dwelling site this mortuary object was very sketchily made indeed.

12. *Fogg t'u-lu* in jade — Plate 6:12

The jade specimen in Hochstadter's collection has not yet been published. Another example of the same material may be found in the Fogg Museum of Art at Harvard. It was published by Waterbury in 1942:

"This is a small jade vessel with the buffalo-head in the handle, and a square body into which the legs have been absorbed, appearing as narrow rounded holes. Perhaps it might be inferred that since the four legs have survived the central part they were really the most important elements of the vessel." (19.46)

The curator of Fogg, Mr Coolidge, informs me that the medium of the vessel is not nephrite and it measures 5.6 cm high and 7.8 cm long.

The vessel, especially the details of the animal head, was carved in the Shang tradition. It has the general appearance of its prototype in bronze with the body large on top and narrower towards the bottom. Though closer to the original than the Stockholm pottery it looks still rather too clumsy to be actually functional, so the jade may be regarded as another model for mortuary service.

13. *Stockholm t'u-lu* in marble — Plate 6.13

There is no doubt that this marble *t'u-lu* in Stockholm is again a mortuary object. It was carved in the same style as the Fogg jade, having a buffalo head for the handle and a pair of horizontal grooves at the rim and near the base of the body which is larger on top and narrower towards the bottom. Height: 6.5 cm, length: 9.5 cm.

14. *Ch'ên t'u-lu* in marble — Plate 6:14

Another marble *t'u-lu*, reported to have¹ been unearthed in An-yang, was published by Ch'ên Jên-t'ao in Hong Kong in 1952. With some deterioration of the marble, especially on the head of the animal, Ch'ên sees a camel in this vessel

(2.14), but no doubt it is again a mortuary object imitating this type of vessel. It was carved in the same shape and style as the last two examples. Height: 5.10 cm.

Finally, the use of the *t'u-lu* colour container in ancient China may yet be illustrated by the character *hua*, meaning "to draw". In the bronze inscriptions and in the oracle records the ancient graph shows invariably a hand holding a brush over a container, which may be recognized as the side or the top view of a *t'u-lu*. In the latter case the surface of the vessel is either square or round and most of them are partitioned into four sections. In one case each of these sections is filled with a round dot possibly signifying that they are round tubes. Others are provided with a *k'ou* element which may be taken as the colour mixing saucer. It is interesting to find that the two Chinese characters, "t'u" and "hua", both meaning "to draw", have stemmed directly from the *t'u-lu* container essential for the operation.

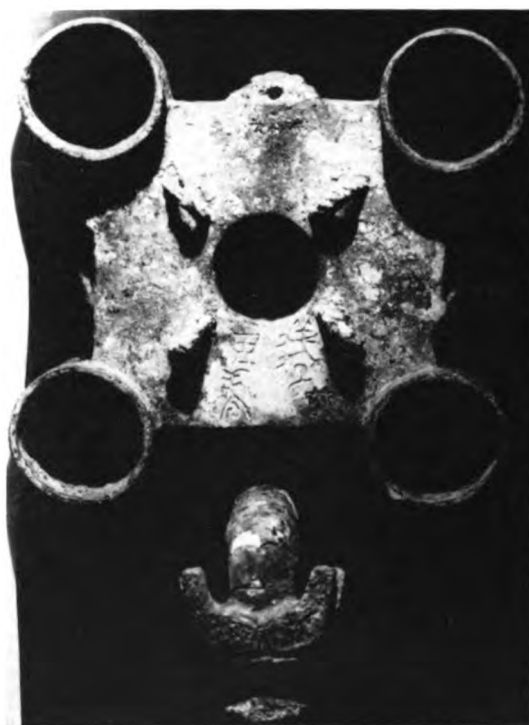
With these data at our disposal it can be concluded that this type of vessel under discussion is a colour-container called *t'u-lu*. It is generally cubical in shape, though round and triangular examples were also fashioned. It has three to five tubular receptacles for the pigments and a hole in the centre for a mixing saucer. Some appear with an elongated curved handle ending with an animal head. It has additional loops to facilitate suspension. Being no larger than 14 cm the body has a convenient size for handling. The decoration varies from elaborate to plain and the decorated examples are usually inscribed. Wooden stoppers were used at the openings for the receptacles. This type of vessel made its appearance first in the Shang dynasty and continued to be in use in Western Chou.

15. *Hou-chia-chuang t'u-lu* in marble

The report of the excavation of Hou-chia-chuang, a Shang cemetery site at An-yang, publishes yet another colour container in white marble (no. R. 7512). It was recovered from Tomb HPKM1001. Similar to the *An-yang t'u-lu* (9—10) in shape and construction the round vessel has four tubular receptacles in quadrangular arrangement with a circular depression in the centre and a small hole on one side. The *t'u-lu* measures 75.8 mm in height and 126.0 mm in diameter; the tube, 24.5 mm deep and 16.7 mm in diameter; and the central depression, 5.0 mm in depth and 49.5 mm in diameter. The shallowness of the tubes and the rough and irregular surface of the depression indicate that the vessel was made for mortuary use. — Kao Ch'ü-hsun, *Hou Chia Chuang*, Vol. II, HPKM1001, Taipei, 1962, 1.99—100; 2. Pl. 100.3 and 102.3.

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1 a
1 b

2 a
2 b

Plate 1— 1. *Kung-tzu t'u-lu*

- a. Front view (22.19)
- b. Side view inscription (15.35)

2. *Yi-tzu t'u-lu*

- a. Side view
- b. Top view

Courtesy of Fogg Museum of Art



3 a

3 b

3 c

3 d

Plate 2— 3. *Ching ts'ê t'u-lu*

a—b. Side views

c. Top view with inscription

d. Bottom view

Courtesy of the Mu-fei collection, Cambridge



4 a

4 b

4 c

4 d

Plate 3— 4. *P'êng t'u-lu*

a—b. Side views

c. Top view with inscription

d. Bottom view

Courtesy of the Mu-fei collection, Cambridge



6

5

7

Plate 4 — 5. *Ingram t'u-lu*

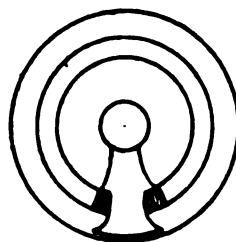
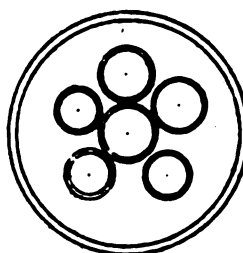
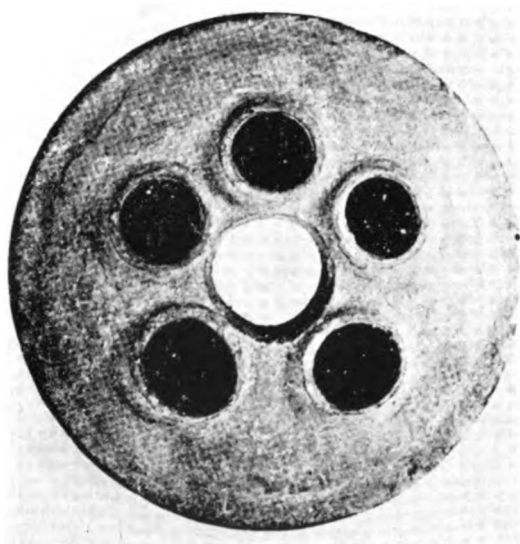
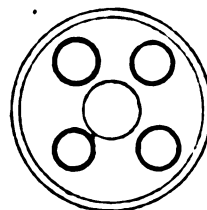
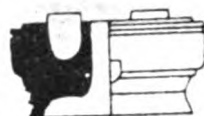
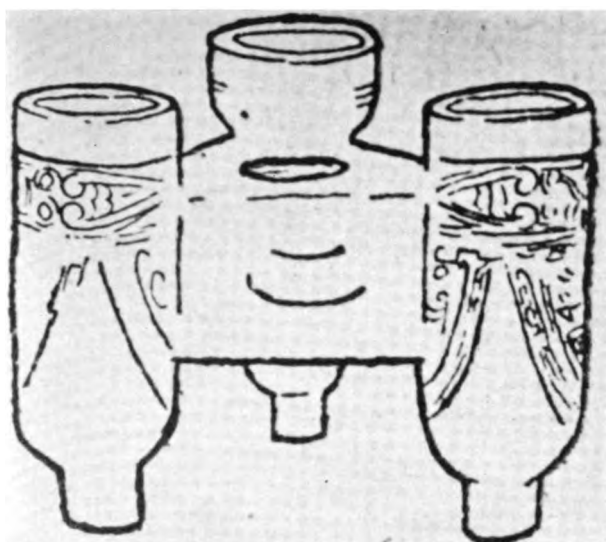
Courtesy of the late Sir Herbert Ingram

6. *Lionberger t'u-lu*

Courtesy of St Louis City Art Museum

7. *White t'u-lu*

Courtesy of the Royal Ontario Museum



8
10 a

9
10 b

Plate 5— 8. *Three-tubed t'u-lu*
After Tzu (18.1)

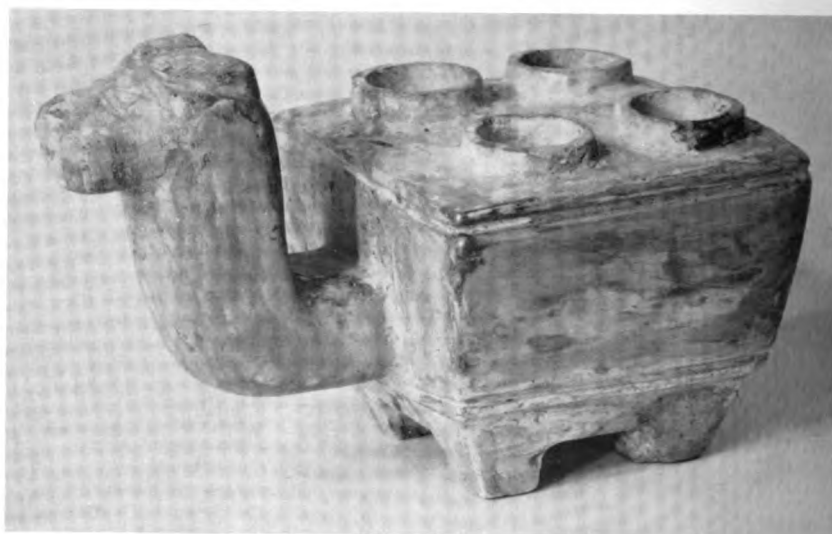
9. *Four-tubed t'u-lu* in pottery, An-yang

10. *Five-tubed t'u-lu* in pottery, An-yang

a. Top view

b. Drawing, three views

After Li (13.210; Pl. 37)



11

13

12

14

Plate 6—11. *Stockholm t'u-lu* in pottery

Courtesy of Museum of Far Eastern Antiquities

12. *Fogg t'u-lu* in jade

Courtesy of Fogg Museum of Art

13. *Stockholm t'u-lu* in marble

Courtesy of Museum of Far Eastern Antiquities

14. *Ch'ên t'u-lu* in marble

After Ch'ên (2.14)

BULLETIN OF THE MUSEUM OF FAR EASTERN ANTIQUITIES

The Bulletin and separate articles can be obtained from the Librarian of the Museum of Far Eastern Antiquities (Östasiatiska Museet), Stockholm 100, and from our agents, viz.

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The Isseido, 7, 1-chome, Jimbocho, Kanda, Tokyo.

Printed in Sweden

Price: 60 Sw. Crowns

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